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McGRAW-HILL SERIES IN SPEECH

CLARENCE T. SIMON, *Consulting Editor*

# Training the Voice for Speech

## McGRAW-HILL SERIES IN SPEECH

CLARENCE T. SIMON, *Consulting Editor*

*Baird*—DISCUSSION: PRINCIPLES AND TYPES

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*Van Dusen*—TRAINING THE VOICE FOR SPEECH

# Training the Voice for Speech

*A Manual in Introductory Voice Training*

*by*

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TRAINING THE VOICE FOR SPEECH

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*To Mother and Dad*

O what is it in me that makes me tremble so at voices?
Surely whoever speaks to me in the right voice, him or her
I shall follow,
As the water follows the moon, silently, with fluid steps,
anywhere around the globe.

—Walt Whitman, "Vocalism," *Leaves of Grass*

# Preface

RADIO and sound pictures have raised the standards for speech to a point where, if we hope to succeed in business, professional, or social contacts, we must speak with a voice that is pleasant in quality, flexible, well projected, and clearly enunciated.

When we think of the many fields in which the voice plays a vital part—for example, executive work, dramatics, selling, teaching, radio—we readily understand why speech and voice are receiving more and more attention today.

Exemplary of present trends is the consideration the voice is receiving in military work. A recent pamphlet showed the current training schedule for reserve officers in the Michigan Military Area and included the item, "Oral commands and the use of the voice." Considerable space had been given to this topic and it was interesting to see that the common bond was being recognized and that voice training was being included as part of an officer's preparation for duty. Surely here, as in the other fields, attention to the use of the voice is vitally important.

Many individuals do not need to spend time working to improve the voice, but the number of these "fortunates" is small compared with the many who need training, and the proportion of those who need training who are doing anything about it is negligible. In some instances the reasons may be (1) that they do not realize that they need improvement, and (2) they do not know that voices can be improved.

This book suggests how we can discover whether or not we need improvement and, if we do, how we can go about getting it. It attempts to present an organized step-by-step program of voice training suitable for individual or class use. The principles and techniques presented were used in the author's classes, and several studies were made to evaluate

their effectiveness in obtaining voice improvement. The results from these investigations will be presented at a later date.

For her kind assistance with the part of the copy dealing with relaxation, the author is grateful to Mrs. Ellen C. Henderson. The author owes his appreciation to Dr. Robert E. Card and Miss Laurine E. Endelman for contributing some of the exercises included.

He wishes also to acknowledge his indebtedness to those authors and publishers whose works are quoted and who are mentioned specifically in the book.

C. Raymond Van Dusen.

East Lansing, Michigan,
*January*, 1943.

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# Part I

## Introduction

# 1

# Improving Vocal Tones

MANY of us enjoy listening to soft Hawaiian music, distant chimes, and a mighty organ, because, if the instrument is perfect and the player is proficient, the tones that reach our ears are clear, resonant, and pleasing to listen to. In like manner, we get a great deal of pleasure from hearing voices that have attributes similar to these instruments.

Occasionally, you meet a person who makes a poor impression on you as soon as you meet him. He may look and act all right, but somehow you just do not care to associate with him. You may not know why it is that you do not want him around, but usually there is a definite cause for your dislike. That cause may be the effect that his voice has upon you.

You react negatively to a voice that is unpleasant in quality just as you do to the screech of brakes or to the clang of the bell on a trolley car. The difference is only a matter of degree; the dissonance in either case is unpleasant, and people with sensitive ears try to avoid it.

As individuals, you have as little chance to eliminate the unpleasantness in other persons' voices as you do the noises of the streetcar. Yet there is something you can do; you can improve your own ability to produce pleasant vocal tones. If everyone would set out to do this, much noise and unpleasantness would be avoided.

You would be wise to have a high-fidelity recording made of your voice so that you may hear it as others do. Frequently, it is only after such an experience that you will feel compelled to do something about your voice.

On very rare occasions, a friend will make an adverse criticism about the harsh quality, the monotonous pitch, or the weakness of your vocal tones. You may become slightly nettled at first, but the comment will start you thinking,

"Perhaps, he is right! At least, it won't hurt to check his statement." You have a transcription made and play it back. You listen intently and then utter dejectedly, "Is that me?"

Yes, unfortunately, it is. You decide that your critic was right and that you had better do something to get improvement. But then come the questions "Where?" and "How?"

## *Where to Get Voice Improvement*

The college student can usually receive help from the speech department in his school. Others will have to find other ways out. Some of the possibilities are: (1) the speech therapist in private practice, (2) a competent vocal teacher, or (3) self-instruction

Most of the qualified practitioners are in universities, colleges, and city schools, and—with the East excepted—only a few are directly available to people not enrolled in educational institutions. However, some schools offer help to people other than their own students, and those who need speech rehabilitation would be wise to investigate the offerings of their state schools.

Singing teachers could assist if they were willing to deal with the speaking voice. Although they cannot deal with severe vocal disorders (these, by all means, should be treated only by the physician and the speech therapist), they should be able to improve a generally poor speaking voice, since many of the principles that they employ daily (throat and jaw relaxation and diaphragmatic breathing, for example) are as useful to the speaker as they are to the singer.

## *How to Get Voice Improvement*

A person who desires to improve his voice may find that there is no outside help available to him and may decide to attempt a program alone.[1] For this individual and for everyone who sets out to obtain voice improvement there are several important factors in making progress.

[1] His achievements will depend largely on (1) his approach to the problem (the program offered in these pages would be satisfactory for his purpose), and (2) his ability to do the exercises, to apply them, and to judge whether or not he is practicing them correctly. He will need to devote much time to training the ear.

THE CHECKUP.—The first of these, a checkup on the condition of the structures, should be taken care of long before any actual vocal exercises are started. A physician should be asked to examine the organs involved in vocalization (mainly, the larynx) to see if any abnormality exists which should receive treatment. This is an absolute requirement in cases of severe vocal disorder. If there is a structural abnormality, the only recourse is a speech therapist capable of supervising a rehabilitation program.

The person who proceeds with vocal exercises in spite of abnormalities of structure is in grave danger of causing great harm to the voice.[1] The pathetic story of a preacher who came to the author once for some advice regarding his voice illustrates what can happen when precautions are not taken early. He had suffered from a bad case of laryngeal paresis[2] which should have had the immediate attention of a physician. He continued in his calling (and it was truly a "calling" —in fact, it might even have been termed a "yelling"— because he spoke before large out-of-door audiences without the use of sound amplifying equipment) in spite of the disorder. His voice held out for a while, but the physical condition became worse until, finally, he had to give up preaching and take a minor administrative position in the church. The new job did not pay a salary sufficient to support his family, and he was forced to seek the financial aid of relatives. He might have continued a useful and successful career for many years if he had seen a laryngologist during the early stages of his difficulty, carried out the physician's orders, and pursued a sensible program of vocal rehabilitation.

It is likely that the specialist would have prescribed, among other things, general and vocal rest for his patient. He might have advised the man to take some time out from his work and to quit speaking for the time being. But never would he have suggested that in his condition he practice some *o* and *ah* sounds.

[1] Teachers in courses involving the vigorous use of the speech mechanism should not allow students to participate in activities if there are active pathologies. Singing teachers and chorus conductors should be especially careful in these matters.

[2] A partial motor paralysis of the larynx.

Frequently, a subject entering the speech clinic for the first time will inquire, "What will you have me do—read?"

It is necessary to explain that that will be the last step in the corrective program. Then it is pointed out, as Professor J. M. O'Neill did once, that "Practice makes permanent, not perfect" and that, since the speech is not right, some basic changes must be made first. The cause of the trouble should be located, ear training must be started, and then new and correct procedures learned and put into practice. Later, if the work is successful, old habits will be replaced by new ones which work efficiently, and the whole program will be a matter of achieving something new in speech, not conquering a handicap.

The approach in any case, whether it is slight or severe,[1] should be according to rules of good vocal hygiene. The exercises used should put no strain on the vocal mechanism. All attempts to improve the voice should be toward obtaining effortless vocalization.

Physical Preparation.—The physical preparation for the passive activity of the muscles involved in the production of sounds is the first step in this direction. The approach to this part of the procedure is through relaxation. The pupil starts with conscious control exercises which are designed to develop an awareness of the movement of the muscles and then learns, through active participation, what relaxation is and how it feels. First, he develops the ability to relax the larger muscles of the body—those of the arms, legs, trunk, and neck—and then proceeds to the smaller muscles of the larynx, throat, and jaw. After these controls have been developed he is ready to begin working on the breathing.

*Vocalization.*—The pupil develops a controlled type of breathing which can be used to further the free, unrestrained activity of the small muscles used during vocalization and then begins to apply the principles he has learned as he produces sounds. He tries for clear, resonant tones which vary in pitch, rate, and intensity and are heard easily by the listener.

[1] This text was designed mainly for people with average speaking voices or slight vocal irregularities. Chapters 20 to 23 suggests approaches that can be used by persons in the latter classification.

The final step is to work on specific speech sounds, attempting to make them clear and distinct so that the person "out there" hears them easily and understands what is said. If these efforts are successful, the student develops a clear, resonant, pleasant, lively voice which is easily heard and easily understood and is suitable to his age and sex.

## *Working for Improvement*

Merely to learn about these controls in an abstract way, of course, would accomplish little or nothing in voice improvement. It is necessary to "dig in" and work to bring about progress. Not only will the pupil need to practice the exercises which are suggested for developing these controls; he will have to make use of them every time he speaks. He will have to apply the principles.

The individuals who have made the best improvement in their work with the author have been those who have been willing to practice and to apply the principles consistently day after day—yes, minute after minute—without fail so that every speech situation, regardless of what it may be, calls into play the new set of speaking habits that have been developed.

In doing this work it is necessary to set up new patterns of muscular response, and this is no easy job. When we think of those habits which we already have and realize how long it took for them to become established we soon realize that the work of making permanent a new set of habits cannot be accomplished without a great amount of effort expended during a long period of practice and application.

One of the pupil's big jobs will be that of laying a foundation for voice improvement by attempting to improve his general hearing acuity and by training his ear to hear differences in voices so that he will be better able to compare his voice with other voices and to measure objectively his own voice improvement. This work, and the development of relaxation, posture, breathing, placement, vocal variety, and projection should be preceded by a brief review of the nature and function of the vocal mechanism.

# 2

# Stimulating Vocalization

THE pupil's progress with the voice-training program will be accelerated if at the outset he will take some time out to study the mechanics of voice and its production.[1] He will see more clearly what he is attempting to do if he will proceed, step by step, through the speech process, starting with factors which arouse the vocal response, then telling what happens within us as we prepare to speak, and, finally, describing what occurs as we actually produce speech.

## *Gateways to Speech*

External and Internal Conditions.—The beginning of any speaking on your part results from occurrences in the environment or from changes within you. You hear someone downstairs calling to you and you yell, "I'll be down in a minute"; you burn your finger as you attempt to light a bonfire and you utter an audible "Ouch!"; you recognize an acquaintance as you walk along the street and you say "How-do-you-do." In each of these situations, the vocal response is the result of a change of some sort that is perceived in the environment.

The stimulation does not always come from outside the body. Some inner condition may provoke a speech response—for example, you become hungry and ask the cook how long it will be before dinner is ready; or you hold your head askew to look around a lady's hat at a movie, the muscles of your neck become sore, and you complain to those present. The conditions inside the body in these two cases are responsible for the vocal utterance you make.

[1] In college courses, the voice training program should be preceded by a course in voice science if one is available in the curriculum, although this is not an absolute necessity.

GOVERNING SYSTEM.—The fact that we are able to receive stimuli and then make an appropriate response indicates that there is a governing system which coordinates the mechanism. This, as we all know, is mainly the nervous system.

With our sensory apparatus (the part of the nervous system which has to do with the reception of stimuli) we are able to know and to understand the world about us. Sensory endings (sense organs which are in close contact with the environment) pick up information regarding the shape, size, color, sound, intensity, distance, and other factors regarding objects and movement in the environment; the information is then transmitted to the brain, where it is interpreted and from where a proper bodily adjustment is made.

The impulses received travel through the following channels:

1. Stimuli (changes in the environment) are received at sensory end organs.
2. Nervous impulses are set going in sensory (afferent) nerve fibers which travel to the brain, where they are sensed.
3. After the impulses are received at the brain and certain changes occur, impulses are relayed to fibers which carry them away from the brain (motor or efferent fibers).
4. Through these, the impulse travels to the muscles, which move as we make appropriate responses.

Some of the adjustments we make "are conscious and require the cooperation of the highest centers we possess, that is, the brain. Other adjustments, very important to our well-being, such as motion of the stomach and intestines, are made unconsciously or are cared for in subsidiary centers."[1]

Usually when most of us think about speech, we think of just one part of the process; we think only of the vibration of vocal folds and the movements made by the lips, tongue, and jaw. We must remember that there are other important steps that precede actual voice production, the first of which are the stimulating forces that set it going.

[1] KIMBER, D. C., C. E. GRAY, and C. E. STACKPOLE, *Textbook of Anatomy and Physiology*, 9th ed., p. 151, The Macmillan Company, New York, 1938.

## *Hearing*

Hearing is probably the most important means of stimulation for speech that we have. From the very outset we utilize this capacity. We use it, along with vision, as we learn to speak, and, after we have developed speech, it becomes our most important guide.

We inherit the impulse to make sounds and we are born with suitable equipment. At the outset, we make all sorts of noises with our vocal mechanisms and, regardless whether we are born in Yucatan, Guatemala, France, Russia, or the United States, our utterance possesses a strange similarity during the first few months of life. Children of all nations use the same sounds as they cry, prattle, and coo. But, because they are able to distinguish differences in sounds due to the intricate ear mechanisms, they soon begin to compare the vowels and consonants made by the older people about them to the sounds they make themselves. As a result they are able to sort out and use those elements of speech that are socially useful and acceptable.[1]

To put it in other words: our speech is "self-starting": (1) we make sounds; (2) we hear the sounds we make ourselves and the sounds other people make; and then (3) we make the sounds again. Gradually our speech becomes more and more like that of older people because our ears are sensitive to differences in sounds. Our efforts are more or less give and take, we "give out" with some grotesque gurglings, we listen to ("take in" through the ears and eyes) some that are sometimes almost as bad, and then we "give" again, unconsciously attempting to make our "outpourings" conform with the "inpourings." Then, eventually, through frequent repetition, many of us reach the stage where our speech compares with the best of them.[2]

Discrimination.—The ear (the sensory end organ for hearing) possesses uncanny powers in distinguishing differ-

[1] The process of speech learning occurs without the learners being aware of what is happening.

[2] Boys begin to speak words at about fifteen months, while girls begin at about fourteen months. Fully developed speech (the use of all the parts of speech—prepositions, conjunctions, etc.), is not present until about seven years.

ences in speech sounds. Because of its intricate mechanisms,[1] we are able to discern slight differences in pitch, loudness, quality, and duration and, fortunately for those of us who are interested in training the voice for speech, we are able to improve the ability of the ear to hear these differences.[2]

Pitch.—The speech sounds we make are either tones or noises. The vowels we produce as we speak are, for the most part, tones, since they are the result of the periodic vibration of the vocal folds. When the folds vibrate slowly the pitch of the tone is low; when they vibrate rapidly the pitch is high. The rate of vibration in any case determines the pitch of the voice, and this becomes one of the distinguishing characteristics in the voices we hear about us.

Men usually have lower pitched voices than women. However, this is not always the case, and occasionally the voices we hear are misleading. Recently, the author received a telephone call. At first the voice sounded like that of a woman, but when the individual said, "This is Harold Smith, I want to see you about my voice" the author discovered that he had been misled by the pitch of the man's voice.

The general pitch level of the voice and the human capacity for varying the pitch are two of the factors which make it possible for us to recognize voices. This capacity not only holds us in good stead in discriminating voices but also plays a vital part in our appreciation of tones produced by such other sound sources as musical instruments.[3]

Loudness.—Another factor that the ear discriminates is loudness. We can distinguish this basic characteristic of sound because it depends upon the strength of the sensation that we receive at the ear. The pitch of the voice depends upon the rate of vibration of the vocal folds; the loudness depends upon the amplitude or intensity of the sound waves that are produced as the vocal folds vibrate.

[1] For a complete description of the ear, the reader is referred to Kimber, Gray, and Stackpole, *op. cit.*, pp. 534–543, or to A. J. Carlson, and V. Johnson. *The Machinery of the Body*, 2d ed., pp. 460–470, University of Chicago Press, Chicago, 1941.

[2] This important phase of the voice-training program will be considered in Chap. 5.

[3] For a complete description of pitch and other elements of sound (loudness, quality, and quantity) see G. W. Gray and C. M. Wise, *The Bases of Speech*, pp. 71–91, Harper & Brothers, New York, 1934.

This factor, like pitch, varies in degree as we speak and helps us to express our thoughts and feelings. The capacity of the ear to register the differences in the degree of strength of the vibrations makes it possible for the listener to sense differences in meaning and thus interpret correctly the speaker's intentions.

QUALITY.—Another of the basic factors of sound which the normal ear can differentiate is quality.[1] This factor, like pitch and loudness, is a characteristic of tones that makes it possible to distinguish persons by their voices only.

Voices are frequently as dissimilar as different musical instruments. The leader of a choir in which the author once attempted to sing used to say, "I want the tenors to sound like a section of trumpets, the basses like a section of bass horns, and the sopranos like flutes." He was after difference in quality in each section, and, although it is probable that no one in the group could imitate exactly the instrument designated, the choir members knew what the leader wanted because they had heard the instruments played.

Voices differ in quality from individual to individual because of variations in the mechanisms that are involved in the production of voice—for example, the shape and size of the pharynx, larynx,[2] and mouth, the hardness or softness of tissues lining these cavities, and the size of the mouth opening. To see this point clearly, consider two violins, a Stradivarius and one that has been purchased in a toy department for $2.50. The first is a perfectly made, hand-carved instrument, the second, a glued assembly of several pieces of cheap wood. From the Stradivarius a proficient player can produce perfect tones, while from the toy he would be able to obtain only notes that were noisy and dissonant. The differences in the two instruments result in the differences in quality which would be perceptible even to the untrained ear.

QUANTITY.—Quantity is another factor that might be mentioned briefly, since the term refers to the length of time

[1] Other terms for this characteristic of sound are *clang*, *tone color*, and *timbre*.

[2] The pharynx is the cavity behind the tongue and soft palate, the latter is the hanging membrane with the little pointed nub at the back of the mouth. The larynx is the mechanism commonly referred to as the *Adam's apple*. In it are located the vocal folds, the vibrators during vocalization.

it takes for a sound to die out. For example, comparing the speech of the individual who clips his words in a sharp staccato manner to the speech of one who speaks slowly with full resonance, the words of the first damp out quickly so that only a short period elapses between the time they are uttered and the time when the ear no longer hears them, while this period is considerably longer in the case of the latter speaker. Here again—as in pitch, loudness, and quality—the normal ear picks up differences, which are carried to the brain through auditory pathways.[1]

## *Vision*

Vision is another sensory channel vital in the stimulation of speech. Like hearing, it plays a part in learning to speak as well as serving as an important guide after speech is developed. Infants learn much of their speech from seeing (as well as from hearing) their elders speak.[2] If you will consciously observe the lips, tongue, and jaw of a speaker as he utters the *p*, *b*, *t*, *m*, and *n* sounds, you will readily understand why the baby learns to speak by watching others.

The movements of the lips, tongue, and jaw are important because they serve as indicators of the sounds that are being spoken. When a speaker has a weak voice or fails to "project" his voice, these movements may be almost indispensable in interpreting what he is saying. When you attempt to talk to a "mumbler" or a "word swallower" you can, and do unconsciously, reinforce your auditory perception with the visual. Many times you watch the speaker's face closely, and, through observation of his lips, jaw, and face (and with what little assistance you may get from hearing him vocalize), you are able to understand a surprisingly large portion of what he has muttered. The deaf and the

[1] According to L. S. Judson and A. T. Weaver, *Basic Speech and Voice Science*, p. 63, College Typing Company, Madison, Wis., "hearing ability, the analysis and perhaps to some extent the interpretation of sounds is either carried on in the inner ear, the cerebrum (or some lower brain center), or in both."

There are several theories as to how we hear. These are discussed at length by W. B. Pillsbury and C. L. Meader in *The Psychology of Language*, pp. 71–79, D. Appleton-Century Company, Inc., New York, 1928.

[2] This fact is responsible for the oft-quoted statement that "every adult is the child's teacher of speech."

hard-of-hearing depend to a large extent upon vision as a means of stimulation for speech since they cannot be reached easily through the auditory pathway.

Vision not only has these roles to play but it serves as a gateway to stimulation for speech in other ways. It receives sensations from various distances and, frequently, occurrences in the environment that are seen are sufficient to bring about a speech response. For example, you may see a child stumble in the path of an oncoming automobile and you shriek "Stop!" Your partner trumps your ace and, seeing the error, you groan. Normal eyes are equipped with sets of muscles that move them simultaneously in one direction or another. The objects in the environment reflect rays of light, and these are brought to focus on the sensory end organs of vision (rods and cones in the retina).[1] The stimulation of the nerve endings results in nervous impulses which are transmitted through various relay stations to the optic nerve and to the brain. Because we are able to perceive light, form, color, depth, and distance, this sensory channel becomes vital as (1) a gateway to the learning of speech, (2) a guiding factor after speech is learned, and (3) a means of general stimulation for speech.

## *Other Sensory Capacities*

Hearing and vision are the sensory capacities most vital to the speech process, but others play their part. Thirst, hunger, taste, touch, smell, appetite, and muscular sensibility also are gateways to the general stimulation for speech. Each of these has its specialized end organs in various parts of the body, and, frequently, when they are acted upon by some energy change, a conscious or an unconscious speech response occurs.

THIRST, HUNGER, AND APPETITE.—Dryness in the pharynx will cause the sensation of thirst, and we may ask for water. We moisten the membrane that lines this cavity and our thirst is appeased until the same sensations appear again.

[1] For a complete description of the eye, see Kimber, Gray, and Stackpole, *op. cit.*, pp. 543–557, and Carlson and Johnson, *op. cit.*, pp. 445–460.

Sensations of hunger, caused by contractions of the walls of the stomach, are the result of stimulation to the nerve fibers that are distributed to the mucous membrane. As we all know, the pangs of even light hunger are frequently sufficient to bring forth an utterance of distress. The rather pleasant sensation of appetite that is the result of stimulation to the sensory endings for taste and smell often causes us to utter a phrase of satisfaction.

Taste and Smell.—Taste buds scattered over the upper surface of the tongue, soft palate, and other parts of the oral cavity and the special nerves of the sense of smell located in the nose likewise serve as means of stimulation for speech. They elicit a vocal response according to how they are stimulated. The taste of lemons or sulphur and the smell of castor oil can bring forth some very anguished utterances, while fried chicken, ice cream, hot mince pie, and a sizzling T-bone steak give a person great pleasure.

Touch and Muscular Sensibility.—The surface of the skin has scattered over it thousands of minute sensory endings that receive different qualities of touch sensations, for example, pressure, cold, heat, and pain. These organs are responsible for many of the comments we make. You accidentally grasp the handle of a hot flatiron or cut a finger and the vocal result may be an oath of some sort or an "Ouch!"

In like manner, muscular sensibility often brings about a vocal response. Specialized sensory endings in the muscles give us information as to the condition and position of our muscles. This sense and the touch sensations are vital to speech, especially where the tongue is concerned, because they serve as important guides during this activity.[1] The significance of these endings was brought out quite forcibly in the speech and eating of a boy the author once worked with, who was a spastic paralytic.[2] He was not able to sense pain and would frequently take food that was too hot.

[1] They are also important in the chewing, sucking, and swallowing of food. Their capacity to sense pain and differences in degree of temperature is largely responsible for the part they play.

[2] The word *spastic* refers to the state of a muscle or group of muscles in an abnormally heightened state of muscular hypertension. *Paralysis* means absence of function, either of a sensory organ or of a muscle or gland.

When his tongue and other parts of his mouth were touched with a blunt instrument, he was unable to feel any sensation of pressure. This failure of the end organs of touch, plus his inability to control the movement of the muscles of the lips, tongue, and jaw, resulted in almost unintelligible speech and faulty vocalization as well as drooling and very poor control over the chewing, sucking, and swallowing processes. When we study abnormal conditions, as found in this young man, we are better able to understand the normal and realize the importance of the sensory stimulation for speech.

## *Summary*

Audition, vision, taste, smell, touch, and all the other sensory capacities serve vital functions in the speech process. Hearing is probably the most important because we use it not only to guide our speech, but also to learn to speak. Vision is usually looked upon as second in importance when speech is being considered because it too is helpful as a guide and in learning speech. Muscle and touch sensations also have direct bearing on the speech process. Thus all the other sensory organs are gateways for speech stimulation, but they play an indirect part in the speech process.

# 3

# Integrating Machinery

AFTER your end organs have been stimulated and before you make a vocal, or any other, response, an extremely well coordinated process of nervous integration occurs within your body. In fact, anything you do—speak, run, turn up your nose, or grunt—is the result of some sort of sensory stimulation, plus the activity of the nervous system with its many parts and pathways.

The whole arrangement has been compared[1] to a central clearinghouse or generalissimo's headquarters. Messages

FIG. 1.—A reflex circuit consisting of a sensory, central, and motor neuron. (*From Kimber, Gray, and Stackpole, Textbook of Anatomy and Physiology, The Macmillan Company, New York,* 1938.)

are received at stations all over the body (sensory end organs) which are transmitted through lines of communication (afferent nerve paths) to other stations. Some of these messages are passed on to the generalissimo's headquarters for action, while others can be handled by officers of lower grade. An example of the latter is the simple reflexes, which involve only the stimulation, the passage of the impulse through the afferent pathway—the spinal cord—the passage of the impulse to the responding mechanism, and the responsive action (see Fig. 1). In the case of these reflexes, the "generalissimo" is not consulted; the information does not reach his headquarters and he is not aware of what has happened, although he indirectly influences the action. Occasionally, he is made aware of the information that has been received and, as a result, he and his staff have some

[1] CARLSON, A. J., and V. JOHNSON, *The Machinery of the Body*, 2d ed., p. 394, University of Chicago Press, Chicago, 1941.

jobs to do. Then, this part of the organization goes to work "operating perfectly automatically according to the rules and principles which have been inherited from predecessors or acquired by experience." The information that is sent

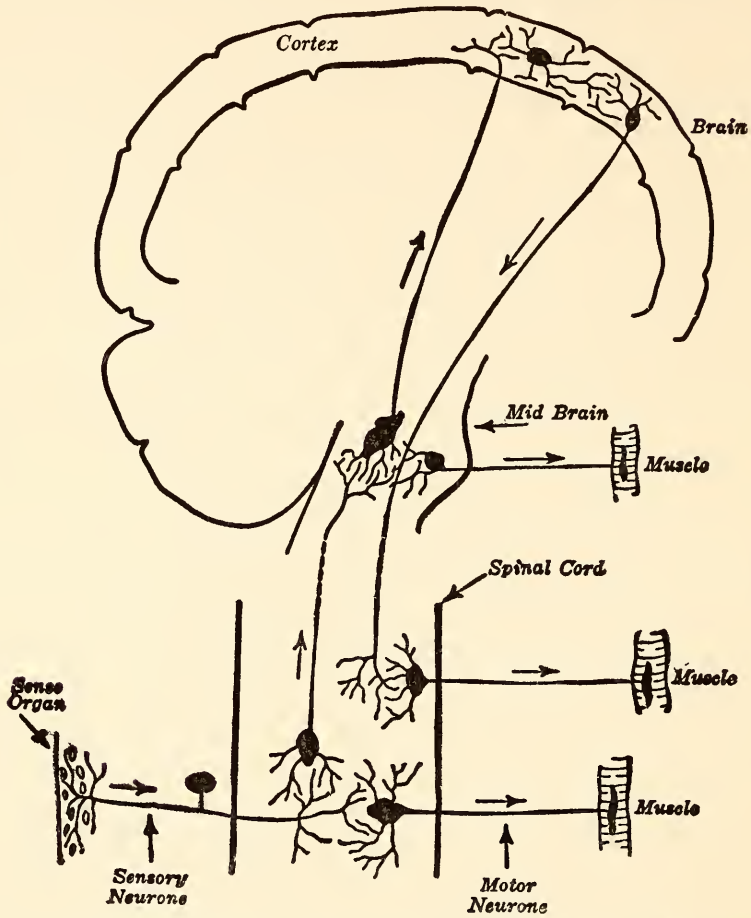



FIG. 2.—Connections of the first, second, and third levels. The arrows indicate the direction of the nerve impulses. The area between the two lines at the top of the brain represents the cortex. *Note:* The three levels referred to reactions at the first level, the simple reflexes; reactions at the second level, involving the brain stem and cerebellum; and reactions at the third level, cerebral cortex. (*By Gates, from Kimber, Gray, and Stackpole, Textbook of Anatomy and Physiology, The Macmillan Company, New York,* 1938.)

through outgoing channels (the efferent pathways) depends upon the information that was received, and the result is an adjustment that will put the bodily parts in a better position in relation to the environment (see Fig. 2).

To put it in other words, the stimulations of the sensory endings in the ear, eye, nose, tongue, throat, skin, etc. are

transferred from sensory end organs to conduction pathways in the spinal cord. After they reach the cord, they pass to the cerebrum, and the brain becomes aware of the change that has occurred in the environment. Then, on the basis of concepts learned or inherited from its forebears, the body makes a response. Sometimes the action occurs almost immediately. Other times the sensations "are stored as many concepts, and may be called into play at any time, without an external stimulus."[1] When the response occurs, whether it comes immediately or later, the nervous impulse travels from the brain, out the efferent or motor pathways in the spinal cord, to the muscles which move the bodily parts—the jaw, the tongue, the arm, etc.

The stimulations that bring about an immediate response are simple reflexes. The impulses travel from the sensory end organs to the cord and out to muscles without there being any conscious control of the muscular response.

## *Nervous Mechanisms*

The large bodily parts which are involved in this integrating action have already been suggested; they are the spinal cord and the brain. The major divisions of the brain are the brain stem and the cerebrum.

The smallest unit involved in nervous activity is the neuron, which consists of the dendrite, cell body, and axon. The dendrites receive stimulation from the axons of other neurons and from external parts. The cell body is the nerve cell from which the two processes extend. The axon transmits the stimulation to the next neuron.

Spinal Cord.—The spinal cord, located in the vertebral column, is important for two reasons: (1) it is a center for reflexes; and (2) it is a conduction area for the passage of nervous impulses. Fibers in the posterior columns (those toward the back) of the cord serve as passageways for nervous impulses which lead up to the higher paths and centers. Fibers in the lateral (side) and anterior (front)

[1] Kimber, D. C., C. E. Gray, and C. E. Stackpole, *Textbook of Anatomy and Physiology*, 9th ed., p. 524, The Macmillan Company, New York, 1938.

columns lead from the higher centers down and out to the muscles.

Brain Stem.—Above the cord is the brain stem, which serves many important speech functions. Sensory and motor impulses pass through here en route to and from the brain. It is also an important reflex center and plays a vital part in the coordination of bodily movement for such activities as running, walking, swimming, and speaking. It is composed of the medulla, the cerebellum, and midbrain.

An automatic center for respiration, which sends impulses out to the muscles of breathing at regular intervals during ordinary quiet breathing, is located in the medulla. Ordinarily, the rhythmical activity of this center results in relatively even inhalations, but the rate may change as a result of sensory stimulation of one kind or another. Such occurrences as the sight of one's sweetheart, a slap in the face, or a scream in the dark may result in a marked acceleration of the rate of breathing, and, because of connections between the medulla and other parts, changes result in the rate of the heartbeat.

The center for the coordination of muscle movements is located in the cerebellum. If you will study yourself objectively as you speak, you will see, from the coordinated movements of the tongue, lips, jaw, soft palate, and other parts involved, how important the functions of this part of the nervous system becomes as you express your thoughts and feelings.

Centers that receive sensory stimulation from the ear, eye, tongue, skin, and other parts of the head are located in the midbrain. There are also motor centers here that send nervous impulses to the muscles of the larynx, soft palate, tongue, lips, and other parts during speech.

Cerebrum.—The cerebrum, located in the skull, is just above the brain stem. It is the large bulk of tissue which is responsible for all higher mental processes—thought, memory, intelligence, emotions, and speech. Sensations that have traveled up the afferent pathways to the brain are conducted to sensory areas, which receive and control the sensations. Some of the specialized sensory centers that are of interest

because of their importance in the speech process are the auditory and visual areas. The location of these centers in the cerebrum is shown in Fig. 3. Also shown is the sensory area that receives the bulk of the sensations from head to toe. In front of this is the motor area, through which we are able to exert voluntary control over the skeletal muscles of the body. Through the excitation of nerves controlled by this area we are able to contract the muscles of the arms, legs, fingers, and tongue, and as a result we are able to move these parts.[1]

The sensory and motor areas are surrounded by tissues in which there are no definitely localized functions. These are the association regions, which are composed of fibers connecting the sensory and motor areas and making possible the higher functions of the cerebrum, one of which is speech.

## *Cerebral Activity during Speech*

The cerebrum goes into action every time we speak. We receive sensory stimulations there. Then the sensations are organized into word images. Next, through association fibers, sensory impressions are transferred to the parts involved in expression. Preparation of the words for utterance follows. Finally, motor stimulation for speech occurs, and the muscles involved in vocalization and articulation (the muscles of the larynx, tongue, soft palate, jaw, and lips) begin to move as speech is produced. All this preparation for utterance is dependent upon the action of the nervous system, mainly the cerebrum, which has been localized according to function (see Fig. 3).[2]

Localization of Function.—Those who believe that there are specialized areas in the cerebrum point out that certain centers are responsible for the action of the brain

[1] Through the shortening property of muscles, we are able to contract one group of muscles while we relax an antagonistic group. This makes muscle movement possible.

[2] Various opinions exist regarding cerebral localization. Some investigators insist that there are definite cases of localization, while others say either that the brain acts as a whole or that areas are very indefinitely localized. Although material regarding localization is presented here, the author does not commit himself, at present, to one or the other side of the question.

during speech, as has just been described. The areas most directly involved in the process are the auditory speech area, the visual speech area, and the motor speech area. Another center—one which is vital to speech from the

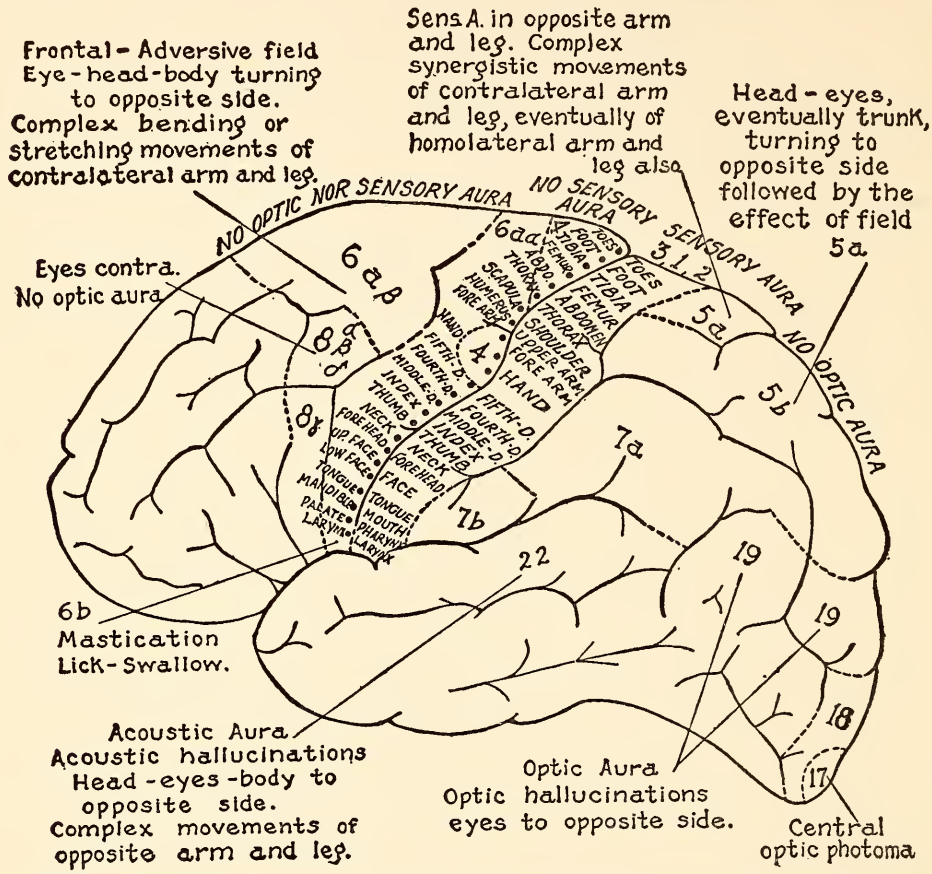



FIG. 3.—Functional areas, sensory and motor, laid out upon the left side of the cerebral cortex. (*After Foerster and Penfield, courtesy of W. B. Saunders Company.*)

standpoint of writing—is a sensory area for the head and eyes that is located above the motor speech area. A disturbance such as a severe blow on the head or syphilis or other disease is apt to affect the centers that are involved in the speech process. This may result in inability to speak and may also impair the ability to write or understand spoken or written words, according to the areas affected.

## *Other Integrating Systems*

The central nervous system is the most important of the integrating mechanisms for speech, but, in spite of all its

capabilities, the nervous system "is not the only integrating machinery of the body." The glands of internal secretion produce hormones (their secretion), and chemicals are produced as a result of respiration and other factors that "function significantly at one point or another to gear the parts of the machine to one another."[1] The blood stream carries the chemicals and distributes them throughout the body. These, especially the hormones, play a vital part as coordinators for speech.

## *Summary*

After the sensory end organs have been stimulated, the impulse passes to muscles or glands. Between these two occurrences, one of several things may happen to the nervous impulses that have been set in motion as a result of changes in the environment. The stimulation may result in a simple reflex activity involving the sensory neuron, a central neuron in the spinal cord, and a motor neuron. It may become more complicated than this and extend up into the brain stem, or it may become still more complicated so that it involves the cerebrum. The smallest unit involved in this nervous activity is the neuron with its dendrites, cell body, and axon. The grosser parts are the spinal cord, the brain stem and cerebellum, and the cerebrum. The spinal cord and brain stem serve as reflex centers and as passageways for sensory and motor impulses. In addition, the brain stem—mainly, the cerebellum—serves to coordinate bodily movement, and the medulla, which is part of it, contains the center for the automatic stimulation of the breathing muscles. The cerebrum is responsible for such higher mental processes as thought, memory, intelligence, and speech. The latter process has been localized as to function so that when we speak the process of integration of nervous impulses follows somewhat this pattern:

1. Sensory stimulations are received and for the first time we become consciously aware of the changes in the environment.
2. The sensations are organized into word images.

[1] Carlson and Johnson, *op. cit.*, p. 395.

3. Sensory impressions are transferred to parts involved in expression through association fibers.

4. The words are made ready for utterance.

5. Stimulations are sent from the motor area for speech to the muscles of the lips, tongue, jaw, soft palate, larynx, etc.

Some of the areas that are said to be directly involved in this process are the auditory speech area, the visual speech area, and the motor speech area.

Systems other than the central nervous system serve to integrate all the activities of the body, including speech. These have to do mainly with the body chemicals as regulated by the glands of internal secretion and respiration.

# 4

# Responding Mechanisms

AFTER you have received stimulation from one source or another so that, logically, your next act is speech, the nervous impulses travel from the brain to the muscles involved in vocalization. If you will observe your own physical activity as you prepare to speak, you will soon discover that your first physical act is to take air into the lungs. This becomes the source of energy for vocalization. When you begin to speak, the air in the windpipe, or trachea, and lungs is set into vibration as it passes over the vocal folds. It becomes "the water that makes the mill wheel go 'round," an activating force essential to speech.

## *Ordinary Quiet Breathing*

STRUCTURES INVOLVED.—The general bodily structures involved during ordinary quiet breathing are the passageways to the lungs (nose and mouth), the lungs, the chest, and the abdomen. The air is taken in through the nose or mouth, back into the pharynx, down the trachea and into two cone-shaped, spongy sacs, the lungs.[1] These, along with the heart, occupy the chest cavity and are just above the abdomen.

The diaphragm is the main muscle of breathing. It is a large sheet of muscle separating the chest from the abdomen. It forms the floor of the chest and the roof of the abdomen. If you place the fingers at the point of the angle just below the sternum, or breastplate, and then move them along the lower edge of ribs all the way around to the spinal column, you will discover where this muscle is attached. Then, if you will visualize the diaphragm as being somewhat igloo-shaped and rising from these points of attachment upward

[1] The lung on the right side of the body is divided into three parts, while the lung on the left side is divided into two parts, leaving room for the heart.

into the chest cavity and toward the center of the body you will be able to picture this important breathing muscle.

Some of the muscles attached to the chest framework[1] take an active part in increasing the size of the chest during ordinary quiet inspiration. Others[2] become active when we force the inspiration.

Expiration, which is more or less a passive process, occurs as a result of the automatic recoil of elastic tissues of the lungs, thorax, and abdomen.[3]

How the Structures Work.—When we are ready for a new breath, nervous impulses travel from the respiratory center in the medulla of the brain stem to the muscles of the back and chest.[4] These muscles, through their contractions and relaxations, cause the ribs to move out to the side and the sternum to move upward and forward, increasing the volume of lung space. At the same time, the diaphragm contracts and in so doing changes from a relaxed dome-shaped muscle to one which is slightly flatter.[5] The activity of the muscles of the back and chest[6] cause a vacuum to be created in the chest cavity, and air rushes in to fill the space. Then, as the muscles relax and the chest falls back to its normal size and position, the air is forced from the lungs.

Exchange of Gases.—In ordinary quiet breathing, the number of times we inhale each minute is regulated by the exchange of gases which occurs between the air and the blood stream. The air is taken into the lungs by way of the nose, mouth, and trachea (or windpipe). After it passes into the lungs, the air is distributed through many subdivisions and out to little saclike endings, which have air cells. The oxygen in the air passes through the membranes of the air cells and into the blood stream. In a like manner, the carbon

[1] The intercostals, *levatores costarum*, scaleni, and *serratus posterior superior*.

[2] The sternocleidomastoid, trapezius, *pectoralis major*, and *pectoralis minor*.

[3] Gravity also plays a part in this process. In forced expiration the *rectus abdominus*, *serratus posterior inferior*, and *quadratus lumborum* become active.

[4] During ordinary quiet breathing the nervous impulses flow from the respiratory center at regular intervals.

[5] H. H. Bloomer discovered, in his roentgenographic study of mechanics of respiration, that the average range of movement for the diaphragm in normal respiration is about 33 millimeters.

[6] The diaphragm is considered a muscle of the chest.

dioxide and other gases[1] pass from the blood into the lungs.[2] This process causes a new supply of air to be taken into the lungs at regular intervals.[3]

## *Breathing for Speech*

Breathing Can Be Controlled.—You breathe ordinarily, without exerting any voluntary control over respiration, but fortunately you can exert some voluntary control during speech. You can replenish the supply of breath (or decrease it) at will.

When you are reading, conversing, giving a public speech, or singing, the number of times you take in air depends upon the breath needs as they relate to the phrasing of the spoken material. Most persons speak in short sentences as they converse, and therefore take in a small amount of air at frequent intervals. But, as they read, give a public speech, or sing, they may take in larger amounts less frequently because the phrases are longer.

Developing Control over Breathing.—Some persons need to develop control over breathing so that they are better prepared to supply the force required for longer phrases. Others need control to give better support to the tones produced during speech.

Some persons have "breathy" voices, the kind that sound like leaky tires; others breathe so noisily during speech that they give the impression that they are just in from a long run. In either case, the voice can be improved by the development of control over the breathing.

Types of Breathing.—The type of breathing you use, whether it is thoracic or chest, middle thoracic, abdominal,[4] or the three combined is not especially important.[5] You

[1] The by-product of the work done by the muscles.

[2] The exchange occurs according to the law of diffusion of gases.

[3] The number of respirations per minute is usually 17; however, the range is from 12 to 20 per minute.

[4] Abdominal breathing will be described later in the text. Most persons use thoracic breathing during ordinary quiet breathing; with each inhalation the chest expands in three directions—out to the sides, upward, and toward the front. In exhaling the chest falls back to its normal size and position.

[5] As will be shown later in the text, the combined abdominal-thoracic respiratory type is recommended for training the voice for speech.

should, however, avoid the use of clavicular or upper chest breathing[1] because you cannot control the voice so well when using it as when using the other types. Clavicular breathing tends to create tensions in the muscles of the neck and throat, and, as a result, your tones are apt to be thin, shallow, unsteady, and "breathy" and your phrases are not timed to suit the thoughts you wish to express.

## *Vocalization*

During vocalization the air is set in vibration by the vocal folds[2] at the larynx or "Adam's apple," and a weak tone is produced.

The vocal folds might be described as two little shelves in the larynx, the medial edges of which meet at a mid-line. They are not strings, as you might be led to believe by the frequently used term *vocal cords*. Rather their outline is more the shape of two question marks, one printed in the usual way (?) and the other reversed (ʔ). Put them side by side, leave off the dots, and there you have them (ʔ?). If you were to look down on them from above they would appear as two pearly white bands. From below, they would look like a Gothic arch. The air passes between the vocal folds (through the "glottis") during exhalation or vocalization on its way from the lungs to the pharynx, nose, and mouth. During vocalization the vocal folds move in rapid succession from mid-line out to the side.[3] This activity, plus whatever other movement of the folds occurs, is spoken of as *vibration*. The rate of vibration determines the pitch and, possibly, to some extent the quality of the tone produced.[4] The more rapidly

[1] In this form of breathing, the clavicles rise and the shoulders tend to hump up.

[2] Other terms used for the vocal folds are *vocal cords*, *vocal lips*, and *vocal bands*.

[3] As yet the exact manner in which the vocal cords vibrate during vocalization has not been settled upon by investigators. Some say that they move outward and inward. Others contend that one cord moves upward while the other moves downward. There are several theories, too, regarding the manner in which the tones are produced during vocalization. One is the "puff theory," which states that the vocal folds let out small puffs of air which set the resonators pulsating. Another, the "harmonic theory," holds that the vocal folds themselves vibrate, causing a tone to be produced which is amplified in the cavities above the vocal folds.

[4] G. O. Russell, in *Speech and Voice*, p. 162 (The Macmillan Company, New York, 1931), discusses the effect the structure of the vocal folds has on vocal quality.

the vocal cords vibrate, the higher the pitch of the voice will be, and, naturally, the more slowly they vibrate, the lower the pitch (see Chap. 4).

The amount of energy behind the vibration of the vocal folds determines the loudness or intensity of the sound produced.[1] Most singing teachers spend considerable time training their students to control breathing so that they will be able to supply the energy required for sustained tones and long phrases while they are singing.[2] It is just as important to have an adequate supply of energy while training the voice for speech.[3]

## *Resonation*

The tone produced—if there is a tone produced[4]—at the larynx is weak and lacking in quality, but in the resonators it is greatly amplified and enriched.

The upper part of the larynx, the pharynx, the mouth, and the nose are considered the important resonators of the body. These cavities and the tissues about them[5] respond to the vibration in somewhat the same manner as the jug does to the lips of an efficient player. The lips themselves make very little noise, but, because of the force, the air in the jug begins to pulsate and a loud tone is produced. The jug is the resonator in this case, just as the upper part of the larynx, the pharynx, the mouth, and the nose are the resonators during vocalization. The player's lips are the vibrators during jug playing while the vocal folds are the vibrators during vocalization. The air column, of course, is the same in either case.

There are differences between the jug and the human mechanisms that make for differences between the pitch, intensity, and quality of the sounds produced by each. For example, the jug has only one opening, while the human

[1] The amount of air that we take into the lungs to supply the source of energy for vocalization is not important, but it is vital, for efficient use of the voice, to employ a steady, forceful air stream.

[2] Singers usually employ the abdominal respiratory type.

[3] The manner in which you should go about this is presented in Chap. 11.

[4] According to the "puff theory" the vocal folds would not produce any sound.

[5] The bones, muscles, and connective tissues.

resonators are tubes with openings at each end. The openings differ in diameter and length, and the resonators themselves differ in size, shape, and texture.

The human resonators can be altered in size and shape. This is an important feature in considering the many and varied sounds that you must make as you speak. For example, if you wish to make an *n* sound, you must shape the resonator in a certain way. Try it: lift the tip of the tongue to the same position as for the *t* or *d*, open the mouth about half an inch, relax the soft palate, and produce a tone, allowing it to go through the nose. The space behind and above the tongue, plus the open nasal cavities, determines the quality of the sound produced. Now try the *m* sound: place the lips together as for *b*, relax the jaw and the soft palate and send a tone through the nose. The full mouth cavity combined with open nasal cavities causes a tone to be produced that has a particular quality. And so it is with such vowels as *e*, *i*, *o*, *u*, and the others, except that the mouth cavity is an open tube which varies in shape and size for each sound and the nasal cavities are closed off by a lifted soft palate. When you speak the *i* (as in *seem*), for example, the soft palate is raised, the sides and back of the tongue are held high so as to form only a small opening at the back, the tongue tip is down, the teeth are apart, and the lips are back as in a smile. On *u* (as in *moon*) the soft palate is up, the back of the tongue is lower in the mouth, the teeth are apart, and the lips are in an open pucker. In each of these sounds, the resonators (especially the mouth) are adjusted so as to produce a specific sound.

The space[1] within the cavities is not their only important feature. The walls of a cavity, and any connected parts, vibrate along with the air in the cavity and help to reinforce and amplify the sound. Further, their texture helps to determine the quality of the resultant tone. According to G. O. Russell,[2] soft surfaces "mellow" the high partials or piercing

[1] Larger cavities make a more effective response to lower rates of vibration, while smaller cavities respond best to higher rates of vibration. The length of the neck of the opening also plays its part in the response of the resonator.

[2] *Ibid.*, p. 158.

quality in the tone and may "deaden" it; hard surfaces accentuate the high partials and make the tone "bright" or what is described as "resonant" or "clear" and "ringing." You will see later, when you begin to work to improve placement, how these findings can be applied in improving the voice for speech.

## *Articulation*

The tone produced at the larynx is changed into specific sounds as a result of the movement of the articulators—the lips, jaw, tongue, and soft palate. These mechanisms make contacts and adjustments which result in the *s*'s, *o*'s, *m*'s, *t*'s and all the other sounds that we produce as we speak.

The movable mechanisms in this part of the speech process are the lips and tongue.[1] The jaw and the soft palate—the veil that hangs down from the roof of the mouth (the hard palate) at the back—can be flexed so that they can function also. The hard palate, with its gum ridge, and the inside surfaces of the teeth are important walls, where the movable parts may make contacts during articulation. You have already learned about the positions of these mechanisms on the *n*, *m*, *u*, and *o* sounds.[2] Now try them on the *s* and *t*. As you make the *s* sound, the teeth touch lightly and the sides of the tongue rise so that there is a shallow groove down the middle of the tongue which allows the air to pass between the tongue and the palate. The stream of air passes along this groove and over the lower teeth. The lips are drawn back. The passage of air between the teeth causes a noise to be produced which we have come to recognize as the *s* sound. On *t*, the teeth and lips are apart. The tip of the tongue rises and makes contact with the hard palate at the

[1] The vocal folds serve as articulators, too, since they are responsible for the *h* sound.

[2] Although these sounds were discussed under Resonance, they should also be considered as part of the discussion of articulation. Vocalization, resonation, and articulation are so closely allied that it is difficult to determine where one leaves off and the other begins. It can be said, however, that the vowels are determined by the shape and size of the resonating cavities, while the consonants are largely noises made with the lips and tongue as they make contacts with the teeth, gum ridge, hard palate, and soft palate.

gum ridge. The back of the tongue is low in the mouth. As the tip is pulled away from the palate an explosive sound is created which is known as the *t* sound.

These sounds have been described as isolated sounds. In speech, we move the articulators in the same patterns when the sounds appear in the words we speak, but, of course, the sounds vary somewhat when they are combined with other sounds in sentences. Frequently, we are able to make a particular sound easily when it is isolated, but when we try to combine it with another sound—for example, *s* with *o*—the *s* becomes defective.

## *Summary*

Although the speech process has been discussed in steps, it must be remembered that actually in voice production we seldom stop to think through and analyze just what we are doing. We get an urge to speak from one source or another, then almost instantly we respond by uttering some words. The phrase we speak and the manner in which we utter it are the result of the coordination and integration of the bodily tissues (nerves, muscles, bones, cavities, connective tissues) involved in breathing, vocalization, and articulation.

However, our knowledge of these processes becomes important to us as we attempt to train the voice for speech because we must develop conscious control over them as we develop new habits of vocalization and attempt to acquire speech skills through the disciplining of muscles. Before we begin such training, however, our auditory capacities must be developed.

# Part II

## Cultivating a Guide

# 5

# Training the Ear

THE EAR is as important during vocalization as the human organs which actually produce the sounds. Generally, we think of it as just the "hearing mechanism," the part that has to do with the perceiving of music, the roar of motors, the "honk" of automobile horns, and the bellow of the baby in the adjoining apartment.

### *The Ear as Pilot during Vocalization*

It has other functions; for example, it serves as a guide during vocalization, regulating the pitch, rate, intensity, and quality of the voice. Sometimes for one reason or another it plays tricks and takes on peculiar characteristics. For example, your voice may "break." If your ear had not perceived the change, you would have gone blissfully on, unaware of anything unusual except the startled expression on the faces of your listeners. You heard (and felt slightly) the change, however, and you were embarrassed. The changes that occur in your voice during a common cold also seldom escape your notice; usually the pitch is lowered and the quality is hoarse-husky, that is, noisy and "down in the throat." You are aware of the difference partly because your ear hears a voice that is unusual. These deviations are quite noticeable because they stand out boldly and occur very seldom.

The changes that you may be able to produce in your voice in the course of a voice-improvement program will by no means be so pronounced as these rather temporary conditions, although there would be gradual changes that will be noticeable. These will not appear early in the program because you will then be spending your time with the basic exercises—conscious control, relaxation, and breathing. Later, after you have prepared yourself physically for proper

habits of vocalization, you will begin to make sounds as you practice. When you start this phase of the work you will need a highly trained ear to help you (1) judge each effort and (2) evaluate results obtained as you progress. You will need to listen objectively to the sounds you are making so that you can compare them with the same sounds as you produced them earlier.

You will need to learn how your voice sounds when all the physical controls are right as compared to results obtained when they are not right, and you will need to be able to retain physical controls as you produce the sounds. Your ability to do this well will depend largely upon how well you have established the physical controls, but you will have very little success unless you have a keen, discriminating ear. As Alice Evelyn Craig points out,[1] "Ear training is fully as important as sound production, and the two are closely related. The ear should be trained to perceive the correct and resonant tones, as well as the tongue to produce them." The two activities should go hand in hand and, if it is conceded that one or the other should start first, the author is certain it should be ear training. The reasons are numerous. Probably one of the most important is the need for a sensitive ear to guide you as you practice your vocal exercises.

## *The Ear as Guide and Teacher*

The ear can be your best guide and teacher if it has been trained to recognize the "correct and resonant" tones. Once the ear has become critical it may serve as an ever-present guide to correct sound production. The author, in his work with voice cases, finds that one of the big obstacles to rapid improvement is the inability of students to practice alone. They may obtain superior results in their conferences with the instructor, but when they are without supervision, they do poorly unless they have progressed in ear training. They need keen ears to tell them when they are practicing correctly. Then, as they learn to adjust their speech mechanisms for improved voice, they need their newly acquired

[1] Craig, A. E., *The Speech Arts*, The Macmillan Company, New York, 1928.

auditory guide to keep them from slipping back into old habits. If new vocal techniques (the kind that will be discussed in later chapters) are established and the ear has been trained, the student will have less trouble in maintaining his improved voice.

## *A Program for Training the Ear*

As you go about the task of making the ear more sensitive to sounds, you should pursue an active program that you carry out systematically. You will have to spend some time each day as you work to improve (1) the attention factor, (2) general auditory acuity, and (3) ability of the ear to discriminate qualities, pitches, rates, and intensities.

Improving the Attention Factor.—Although you may have perfectly normal ears and hear as much as the "average person," you probably have much auditory ability that you do not use. You could "whet" this sense by improving your general hearing capacity and training your ears to analyze the sounds they hear, but for most persons the first big job is the training of the attention factor.

In doing this you must do a great deal of listening; you must focus your attention on the tones and noises you hear about you. This will be a strange experience for many of you because you listen so little.

Usually sounds must be loud, unique, or directed at you personally or you do not hear them. And, even though they may have one or several of these qualifications, they may go unnoticed. The chimes in Beaumont Tower on the Michigan State College campus invariably attract the attention of entering freshmen but, after the first few days have passed—unless they are interested in knowing the time of day—the same students seldom pay attention to the striking of the quarter-hours. When, unexpectedly, you hear the sharp report of a gun, you make a sudden start but, after you accustom yourself to the sound, as, for example, at a skeet shoot or rifle meet, you cease to be startled by the noise and eventually the firing may go on without your noticing it. The sounds may be lost because other matters get your attention; frequently, unless you have some use for them in

your thought and reaction pattern, they continue to escape your notice. Many persons perform in much the same manner in a conversation; they listen very little to what is said and how it sounds.

So few of us are good listeners that we are almost amazed to find someone who hears every word we speak. The author remembers a teacher he had in high school who always had a wealth of personal experience to offer on any subject on which she was speaking. One of the reasons she was so well versed was that she listened intently to everything that was said to her. Every youthful prattle received her keen attention, and, like a pointer, she seemed to hear with her ears, eyes, nose, and, in fact, her whole being. No one could utter a single nonsensical word without receiving from her a sensible and sympathetic response. We would all be wise to emulate her ability to listen to what is said; then we would gain in knowledge and improve our latent powers of attention.

You should go about this first step in your ear-training program in a manner suggested by Louise M. Neuschutz[1] in her book, *How to Help Your Hearing*. "Keep on listening with close attention, practice listening at least one hour a day—and more, if possible." And, since you intend to use your improved attentiveness in a voice-improvement program, you would be wise to focus your attention on how "what is said" sounds.

Improving General Auditory Acuity.—Concurrently with the improvement of the attention factor you should work to improve general auditory ability.

The possibility that normal ears can be improved so that they hear better may seem out of the question when you first consider it, but, before discarding the idea, look at the situation of those who are hard-of-hearing. It appears that they are able to improve their hearing ability. Mrs. Neuschutz tells how she set about sharpening the small remnant of hearing that she possessed. She listened to the radio and to the "small talk" of people about her and from her experience reached the conclusion that: "The more residual hear-

[1] Neuschutz, L. M., *How to Help Your Hearing*, Harper & Brothers, New York, 1940.

ing you possess the less time and effort will be required to educate yourself to utilize it to the best advantage. You will have to try to rouse it from its state of latency by systematic and persistent endeavor."

There is no exact dividing line between normal and partial hearing; the difference is only relative. People with normal hearing have more residual hearing than do those who are hard-of-hearing.[1] For this reason, Mrs. Neuschutz's statement and suggestion regarding the utilization of the hearing faculty suits one group as well as it does the other. And, in any case, the better your hearing, the better your voice if you have developed the one (hearing) to guide the other.

Your progress with general auditory acuity should proceed as you work to improve the attention factor and auditory discrimination. No special exercises are offered for this phase of ear training.

Developing Auditory Discrimination.—The next step will be to develop the ability to discriminate between qualities, pitches, rates, and intensities. As you do this, you should study analytically the voices of other people. The sounds you hear can be broken down and described in several different ways. You may look at them from the standpoint of loudness, pitch, rate, or timbre and, if we are discussing either one of these, we can make further classifications in terms of deviations from what might be considered to be "normal." For example, a person's voice might be well suited to him and the situation in which he is speaking so far as loudness is concerned; his listeners hear him easily without straining their ears but do not find it necessary to stuff cotton in the openings in order to be comfortable. Another may fail in his performance because he speaks too loudly or too softly.

## *How the Voice Should Sound*

In order to be considered normal, the general pitch level must be suited to the age and sex of the individual—it is

[1] In the hard-of-hearing the degree of auditory acuity is lessened; the auditory organs are not so sensitive as they are in the normally hearing person.

neither too high nor too low. There is considerable flexibility; the pitch does not remain on one level but varies in accordance with the meanings and emotions that the speaker wishes to express. The tempo likewise changes as different thoughts and feelings are expressed. Sometimes it is slow; at other times it is quickened. Never does the rate of speaking compare to a company of prisoners doing the lockstep across the prison yard; it changes easily as the speaker expresses his ideas and emotions.

The quality (or "timbre") should be resonant and free from noise if it is to be considered normal. Frequently, there are deviations in this attribute. For example, a voice may sound as though the speaker has his head in a stovepipe or down a rain barrel so that the vocalization is muffled. Another voice may lack clearness because there is, along with it, the sound of air escaping over partially closed vocal folds, a quality termed *breathy*.

Another unpleasant quality heard frequently has been called *nasal;* in this, there is an excess of nasal tone, that is, too much *aahn* in sounds which should be produced almost entirely in the mouth cavity. The speaker says, "Spnninng hnnanns commmme" instead of a clear "Spring has come." The person with a "denasal" voice leaves out all the nasal resonance as he says, "Sprig has cub," and the vocal quality that results is as unpleasant as its opposite, the excessively nasal.

Some of the other timbre deviations are the *metallic*, *hoarse-husky*, *thin*, *hollow*, *harsh*, and *throaty*. The *metallic* quality is sharp and gives the impression of the rustle of sheet iron. The *thin* voice lacks body, not having the pleasing, resonant fullness that one hears in the normal voice.[1]

The deviations that one might hear in each of the attributes—loudness, pitch, rate, and timbre—are listed on the voice-rating sheet (Fig. 4). Since these are the basic items that you will need to change as you work to improve your voice, you would be wise to sharpen your ears to them so that you can pick them out easily and work with them individually.

[1] Corrective procedures for these quality deviations are given in Chap. 20.

## *We Can Improve Our Hearing*

The person who has never attempted to make good ears hear analytically may doubt that this is possible. What about the musician who develops an ear for perfect pitch or the railroad man who tests the wheels of his engine by tapping each of them with a hammer to see (or, rather, to hear) if they are sound? In most cases, it took training to develop these abilities.

The sensitivity of the hearing mechanism is as readily adjusted to sound partials as the seeing apparatus is to minute particles of matter. When the freshman first enters his class in botany he fails to see the minute structures even though they have been magnified many times by the microscope. One explanation is that he does not know what he is looking for, but the main reason is that his eyes are not practiced in looking at minute structures. As a result, he sees only the larger objects. He must look into the microscope many times before he is able to pick out the tiny particles readily. So it is with hearing; the person who attempts to train the ear will achieve about the same results at first. He will hear the roar of the cannon, the shriek of the siren, or the babblings of a baby, but, unless he has learned to listen objectively to the sounds about him, he will be unable to take the sounds apart and describe them. Of course, he will be able to say whether it was a loud sound or a soft sound but further than that his analysis will be meager. However, if he practices and attempts to develop an analytical ear, he will find that he is able to improve. In order to do this, you need not only to study the voices of other people but, what is more important, to analyze and objectify your own voice.

## *Some Devices We Can Use to Train the Ear*

Using the Recording Device.—As most of us already know, we do not hear our voices as others hear them because the sound waves are being conducted through the bony tissues of the head as well as out into the surrounding air.

This phenomenon would handicap us greatly in a voice-improvement program if it were not for the availability of various types of recording devices. With one of these, it is possible to have a recording made that will be a fairly accurate reproduction of what others hear when we speak.[1]

You may decide from study of one of the transcriptions that the pitch is too high, the quality is too thin, or the intensity is weak. Perhaps the words come so slowly that your sentences lose their interest before they are uttered. When you are able to make deductions such as these you are on the way toward objective listening. You should listen to your recording again and again, using perhaps fifty of the judging blanks shown in Fig. 4 in an attempt to make new discoveries each time. Then, when you have furthered this ability and are able to apply your ear training during vocalization your improvement program has started.

Analyze the Sounds about You.—The approach to the first phase of the work is very simple at the beginning. Start by taking some time out of each day to listen to the sounds about you. Focus your attention on the sounds you hear and try to analyze them on forms similar to the one shown in Fig. 4.[2] Use the blank as you attempt to analyze the voices of your family and friends, the radio announcer, your minister, a political speaker, and people on the street. You will get the best results if you will take time out for this activity twice a day, 30 minutes each time, devoting your entire attention to the analysis. Continue this activity for several weeks. It will not be enough to work on ear training for a week or so and then "quit"; you should continue the exercises for several weeks. Ear training is as important as any other part of the course and should go hand in hand with the speech exercises.

[1] As you listen to a recording of your own or another's voice, you must remember that even with the best recording machinery there are certain qualities introduced by the apparatus that result in distortion. These must be allowed for in the student's judgment of his own voice. Probably one of the best means of evaluating a recording of your own voice is to compare it with recordings made of another voice—a voice that you know and perhaps admire. Listening to your own voice should be prefaced by listening to the record of the other voice.

[2] Have fifty or more copies made for analyzing voices and do not stop until you have used all of them for that purpose.

MAKE A STUDY OF YOUR OWN VOICE.—After you have spent considerable time analyzing the sounds about you, have a recording made of your voice and study it carefully. Ask yourself questions about it. Does the pitch rise at the end of sentences in which questions are asked? If it does not, make it do so in your next recording. Does the pitch vary as you speak your sentences? Is the loudness the same all the time, or are there variations? Is the quality pleasant? If not, how would you classify it? Other questions you might ask are shown on pages 44, 46–47.

Make a thorough analysis of your voice and be severe. Cast your pride out the window and study your ability to vocalize with the same objectivity that you studied your neighbor's. As your work progresses make additional recordings and study them in the same manner. Not only will you gain in ear training, but you will have a measure of your progress. If you have not improved since your last recording, you will need to look for reasons and, finding them, you will be able to correct your errors and get back to correct procedures. Once you have made a recording, do not lay it aside; listen to it and study it carefully; it will help you to avoid pitfalls just as a well-trained ear will guide you toward improved vocalization.

Keep continually at your task of training the ear; improve (1) the attention factor, (2) the general hearing acuity, and (3) the ability to discriminate between pitches, intensities, and qualities. Utilize this experience every time you speak.

## EXERCISES FOR TRAINING THE EAR

*To Improve the Attention Factor:*

1. Take some time out each day to listen to sounds about you.

2. Choose a sound, focus your attention on it, and listen 15 minutes. For example, place a softly ticking clock in a room in which there is considerable commotion; listen to it intently for the full time in spite of disturbing factors, without wavering for a second. When you are able to do this, try it for 20 minutes. Later, increase the time to 30 minutes.

3. Tune in a speaker on the radio and listen to every word he says. Have someone else take notes and quiz you at the end of the program. First, try this exercise on a quarter-hour broadcast and then on a half-hour program.

*To Improve the Ability of the Ear to Analyze Sounds:*

1. Have someone play five notes on the piano, one at a time, at slightly different pitches, for example, middle C, C#, B, middle C, and A#, with a 10-second pause between each note. You listen carefully and make notations telling whether the last note was higher or lower than the one that preceded. Afterward, check with the pianist to determine whether or not your judgments were correct. With this as a basic exercise for developing pitch discriminations, you can work out several similar exercises. As you improve in ability, make the exercise increasingly difficult.

2. Tune in the Arlington Time Signal (via short wave) on your radio. Signals begin 5 minutes before the hour and continue until 5 minutes after the hour. Set the volume at average and then have a member of your family change the adjustment, increasing and decreasing the intensity slightly ten separate times. Have him keep an account of the adjustments he makes. Listen carefully and make notations as to the adjustments you think he is making, but do not watch him. Afterward, compare notes. Repeat the exercise several times and keep trying to improve your ability to discriminate slight differences in intensity.

3. Use the metronome to develop your ability to discriminate variations in rate. Have someone set it going at a certain rate, say 100 ticks per minute. Listen to the ticking for 15 seconds and then have your helper increase or decrease the rate slightly. Do not watch the adjustments. Then listen again for 15 seconds. Make your judgment and then compare notes. Try this at several different rates.

## QUESTIONS AND ANSWERS ON VOICES

*Quality:*

| | |
|---|---|
| 1. What qualities listed in Fig. 4 does the voice possess? | 1. A voice that is resonant, clear, and strong is pleasant to the ear of the listener. |

## Rating Sheet (Voice)

Name (Print) ..... (Last) ..... (First) ..... (Middle)

Sex ..... Height ..... Weight ..... Age ..... Observer .....

| Quality | | Pitch | Intensity | Rate |
|---|---|---|---|---|
| Breathy _____ | Hollow _____ | Extremely low _____ | Extremely weak _____ | Extremely slow _____ |
| Coarse _____ | Infantile _____ | | | |
| Denasal _____ | Metallic _____ | Low _____ | Weak _____ | Slow _____ |
| Flat _____ | Muffled _____ | | | |
| Falsetto _____ | Nasal _____ | Medium _____ | Average _____ | Average _____ |
| Harsh _____ | Shrill _____ | | | |
| Heavy _____ | Thin _____ | High _____ | Above average _____ | Above average _____ |
| Hoarse-husky _____ | Throaty _____ | | | |
| Whining _____ | Others _____ | Extremely high _____ | Excessive _____ | Rapid _____ |

Monotony: Pitch _____ Rate _____ Intensity _____

Comments: _____

*Rating _____

* Make ratings from 1 to 5:
1 = poor; 2 = below average; 3 = average; 4 = above average; 5 = good.

Fig. 4.

*Pitch:*

2. Is the voice pitched extremely high or extremely low?

2. The voice should be suited to the age and sex of its possessor. This is especially true regarding pitch.

3. Does the voice go along on one pitch level, that is, is it monotonous?

3. A voice that varies in pitch, rate, and intensity more adequately expresses the speaker's feelings and meanings.

4. Does the pitch this person is using seem to be the one best suited to him?

4. Occasionally a person will adopt a pitch that is not suited to his own mechanism. He should find his best average pitch and vary the voice around this.

*Intensity:*

5. Is the voice extremely weak?
6. Does the voice indicate timidity, fear, or stage fright?
7. Is the voice loud enough to inspire confidence in the listener?
8. Is the voice extremely loud?
9. Does the speaker seem to be "putting on the pressure" through the habitual use of a loud voice?

5–9. The voice should be loud enough to serve the listeners, who should hear what the speaker is saying. It should be easily audible, yet it should not be so loud that it is uncomfortable to listen to.

10. Does the voice remain at one level of intensity so that it becomes monotonous to listen to?

10. Variations in intensity as well as pitch and rate draw and hold the attention of the auditor.

*Rate:*

11. Is the rate so slow that the listener might lose interest before the words are spoken?
12. Is the rate of speaking so fast that the listener cannot keep up?
13. Does the rate lack variety?

11–13. The rate of speaking depends upon the capacities of the speaker. Some persons can talk well at a rapid pace. They speak clearly and distinctly; they vary the pitch, intensity, and rate and punctuate the speech through the use of pause in such a manner that the listener understands every word they speak. Others must speak more slowly. In general, however,

it is best to use an average rate and vary the rate to suit the meaning and feeling of words spoken.

*Some Other Questions and Suggestions:*

14. Is the voice suited to the occasion?

14. A voice that rings of good cheer would be suitable at a bridge party but not at a funeral.

15. Are the speech sounds produced in a slovenly, careless manner? Is the voice muffled and down in the throat?

15. Clear, distinct articulation is one of the essentials in projecting the voice from speaker to the listener.

16. Does the voice seem to lack support, that is, does it sound as though there were little force behind it?

16. Support for the tone is a primary necessity for easy vocalization.

17. Does the voice show that the speaker lacks interest in what he is saying?

18. Does the voice seem to indicate that the speaker is bored with this speaking situation?

17–18. The speaker can hardly expect an enthusiastic response from his listeners when his voice shows a lack of interest and enthusiasm in what he is saying.

19. Does the voice habitually ring of pessimism, doubt, displeasure, discontent, sadness, or anger?

19. Most of the time, the voice should leave the listener with a feeling of exhilaration and optimism.

20. Does the sound of the voice deflate the ego of everyone who listens to it?

20. A person's voice should inspire confidence in the speaker himself and the listener.

21. Is the voice so unpleasant to the listener's ear that it draws undesirable attention?

21. If the voice attracts attention, it should be because it is a superior voice. However, the speaker's ideas should be getting the attention.

22. Is the voice indicatory of poor breeding?

22. A superior voice reflects cultural refinement.

# Part III

## Making Physical Preparation for Vocal Activity

# 6

# Learning to Relax

RELAXATION is the first requisite for pleasantness in the speaking voice. If muscles are tense they cannot make the intricate movements of speech nor can they move with the precise timing which is so important for good voice and clear articulation.[1] This was shown rather clearly in the case of a stutterer; he had been working for several months and had seemed to be able to free all his muscles from tension, yet he was not actually relaxing the muscles of his jaw. After he had taken exercises for freeing this part, he could speak with greater ease and he ceased to make the grimaces which before had been quite noticeable.

Although you may not be entirely free from hypertensions in some of the muscles of the throat, jaw, or face, you must, if you are to have good vocalization and articulation, be able to keep these parts relaxed. The muscles involved are small and not usually subjected to voluntary control, but you can learn to relax them. In order to be successful you need to make persistent use of effective procedures. You need to learn how to develop the power to withdraw tension from the voluntary muscles of the body.

## *Withdrawing Tension from the Muscles*

You will have to go about your task in a manner to which you are not accustomed. Usually, when you are told to do something, you go about it in an active way. You work at it. You start some of your muscles moving. For example, when you move toward a chair or "tune in" at the radio, you begin to work. You do something. In other words, you create muscle tensions. In like manner, when you are told to relax you are likely to go at it in the usual way, that is, you work

[1] Dr. J. H. Muyskens of the University of Michigan has said, "Speech results from muscles moving, glands secreting, and nerves being innervated."

at it. You will have to discover that what you really should do is *nothing*, because relaxation is the opposite of work. It is passive rather than active, and what you need to do to relax is to release tensions rather than create them.

You can develop this ability to release tensions. It is merely a matter of learning how to "let go" so that the stiffness leaves the muscles. If you can do this, you have mastered relaxation.

## *Some Exercises for Learning What Relaxation Is*

Before you begin a program for developing the ability to relax, you must realize what relaxation is and how it feels; you must feel the movement of muscles as you exert voluntary control over them. As a preliminary experience stiffen your hands, hold them tense for a few moments, then let the stiffness go. As you do this some of the muscles of the forearm become tense, but, as the stiffness leaves the muscles of the hands, the muscles of the forearm relax and the hands drop to wherever gravity takes them.

As a second experience stiffen any other part of the body and then let all the stiffness go. In doing this you have merely tensed and then relaxed the muscles. Now as you stand or sit or lie on a couch or on the floor stiffen all the muscles of the body, then relax. These experiences will prove that you can achieve control over the voluntary muscles.

Conscious-control Exercises.—The conscious-control exercises that follow have been designed to develop a feeling of muscles moving and an awareness of differences in muscle tension. Through their practice you should increase your ability to relax the degree of tension in the muscles. As you perform each of the following exercises try to sense the differences in tension and be careful to put just enough energy into the movement to have it performed efficiently, being careful not to tense muscles that are not involved in the act. Muscles that are not holding the body erect or are not involved in the performance should be relaxed. There should be a minimum of tension in the muscles that are carrying out the movement.

1. Take a good standing position, letting the arms hang down at the sides. Then, keeping the arms straight, raise them slowly in front. As they are brought up, feel that the movement is controlled. Be careful not to overtense any of the muscles involved and go slowly. When the arms are straight in front, begin to move them out to the sides. Now, slowly, bring the arms straight forward again. Then let them move slowly to the sides of the body as they were in the first position. The forearms and wrists should lead the movements. As you practice the exercise you should become progressively more graceful and the performance should require less effort.

2. Do the same thing with the right arm only. Turn the head and eyes slowly to the left as the arm is moved out to the side. As the arm is brought to the front, slowly turn the face forward.

3. Do the same, using the left arm only.

4. Now raise the right arm slowly in front, the palm of the hand turned down and the arm straight. When the hand is at shoulder height bend the elbow and bring the hand slowly toward the left shoulder, and, at the same time, slowly turn the head to the right. The muscles of the forearm move at the same time as those which are used in the head movement. After the fingers touch the left shoulder and the head is turned as far as possible to the right, start bringing the hand to the front again. At the same time slowly turn the face forward. Repeat these conscious movements of the head and the right arm and then, slowly, lower the arm to the side.

5. Do the same thing, using the left arm.

Run through this series several times in an attempt to develop a feeling of muscles moving. Each time control the motion so that it is slow and even, being careful to exert no more energy than is required to produce the movement.

Use the same procedure while you do a variety of things in this "slow-motion" way, remembering to make all movements smoothly and steadily. Walk about the room very slowly, setting first one foot down, then the other. Pick up chairs; turn lights on and off; lean over and roll and unroll rugs; change the positions of the pillows on the davenport, accomplishing each action so slowly that the performance

seems to require many minutes. Try to make your movements seem to be like those of a runner shown in slow-motion pictures. Practice will increase your ability to sense differences in degrees of muscle tension and will result in consciously controlled muscle movements.

The tightrope walker is able to perform his death-defying stunts largely because of his ability to exert the right amount of tension in his muscles. Indeed, all poise results from the rhythmical movement with which muscles work together when they are neither too tense nor too flaccid.

The consciously controlled movement suggested by these exercises should lead the way toward relaxation. It should also develop poise.

Exercises for Sensing Differences in Muscle Tension.—In order to become able to cause your muscles to pass from an active to a passive state in a few seconds, you must learn to increase and decrease muscle tone "at will," so that the very instant you think about becoming relaxed you are immediately in a state of relaxation. Since it is easier to achieve relaxation in certain muscles, the beginning may well be made with the extremities, trunk, and neck. The exercises which follow take you through active and relatively passive phases of muscle tension.

(Active)

1. Take a good standing position.
2. Bring the arms slowly around to the front so that the backs of the hands are toward the mid-line of the body.
3. Bring them up so that the thumbs drag along the vest buttons and continue up past the nose and high into the air.
4. Rise onto the toes, stretch, and feel the tension throughout the body.

(Passive)

5. Quickly let the tension go and sink to a squat, so that you are seated on your heels, your arms are hanging down so that your hands are touching the floor, and your trunk

and shoulders are slouched forward. Hold this position while you count 10 seconds.[1]

(Active)

6. Rise slowly, first straightening the knees, then bringing the hips forward and the shoulders back, so that when you have finished you are back in a good standing position.

If the exercise is executed correctly during the passive stage, the muscles will be free from most of the tension and you will sink rapidly to the standing-squat position. During this part of the exercise you learn to feel relaxation.

Execute the exercise slowly and feel the movement of the muscles. Remember that in order to achieve complete relaxation you must be able to recognize differences in muscle tension.

The above should be followed by an exercise that is very similar.

1. Proceed to the stretch again but do not rise onto the toes.
2. Hold the arms aloft for several seconds and notice the tension. Hold them close in.
3. Let them "fall" through the mid-line.

During this exercise be careful not to pull away or to stiffen the arms during the passive stage.

Follow this exercise with slow movement of the arms from the side to extension straight outward like the wings of an airplane. After standing thus for several seconds you will begin to feel tension in the arms; when you do, drop the arms to their original position. In this exercise the upward movement is the active phase and the downward movement is the passive phase.

In the next exercise, bring the arms from the sides up so that they extend straight out in front at shoulder height and hold them there for several seconds before letting them fall loosely to the side.

Execute each of the exercises three or four times before proceeding to the next. When the arms are relatively free from tension, swing them loosely at the side by making the

[1] After you have done this a few times you will notice that, although you have exhaled, your lungs do not refill with air until you begin with the next active step.

trunk turn, bringing first the right shoulder and then the left shoulder forward. In all these exercises the forearm should lead the movement.[1] You should be careful to use just enough energy to bring about smooth easy movement. Do not seem to hurry. The action must not be a series of jerky movements; it should appear as it would in a slow-motion moving picture. By this time you will have learned to recognize differences in degrees of muscle tension and will know when you are relaxed. You have made your first step. However, this may not be sufficient to prepare you for the relaxation period and, therefore, another step will be necessary.

THINKING OUT ALL THE STIFFNESS.—In many cases it will not be necessary to learn to relax. Far easier means than conscious-control exercises are available to those who do not have to learn. It is largely a matter of learning to "think out" the stiffness or to "let go" the muscular tension.

## *Voluntary Control for Young Children*

It is necessary to deal in concepts which are readily understood by the young child. Boys as well as girls are familiar with the antics of rag dolls and puppets and will understand if they are told to make themselves limp like a rag doll.

A series of puppet exercises for developing ability to relax the arms of young children follows.

1. Take a good standing position with the arms straight down at the side.
2. Now allow the trunk, neck, and head to fall forward so that the hands are nearly touching the floor.
3. With the back muscles, swing the arms from side to side. Do this several times then rise to an erect position. This is called "Puppet Bow."

Another exercise, called "Glass Rag Doll," for relaxing the entire body may be carried out in the following manner:

1. Stand up straight and stiff like a glass statue.

[1] This is the "natural" way, which has been described by Delsarte as "the wrist leading." It is the muscles of the forearm which bring the wrist forward. The hand muscles are relaxed and the hand follows the wrist. When the mind has the intention of pointing, the fingers tense and the index finger points.

2. Gradually turn into a rag doll and fall limply to the floor.

If you must learn to relax you should first practice the conscious-control exercises, beginning with the exercise of consciously stiffening and relaxing the hands and continuing through the other exercises suggested.

When you can sense muscles moving, the next step is to distinguish differences in muscle tension. After you become adept at increasing and decreasing the tonicity, you are ready for the last stage in the developmental process. At the drop of the hat, you ought to be able to "think out" all the stiffness. When you can do this you are ready for the relaxation period.

# 7

# The Relaxation Period

MANY persons have found that they can work better if they take a few minutes out occasionally for a period of relaxation. Teachers find that their pupils need to "let down" occasionally or they become restless. Business and professional men are learning that the old English custom of breaking up the morning and the afternoon with a cup of tea has the same advantages as it does in Great Britain; a few moments at the teacups or the soda fountain relaxes tense muscles and quiets nerves.

Of course, if you do not know how to relax during these few minutes away from your work they will do little good other than to give you a change in activity. This will be helpful, but it will not be so worth while as several minutes of good relaxation. When you know what relaxation really is and are able to free the muscles from stiffness at will, you are ready for the relaxation period. You may sit erect or lie on a cot during this time. The latter is better in the beginning.

## *Relaxation Period for Adults*

SUPINE POSITION.—Lie on a cot or on the floor with the face upward and place the arms parallel with the body. Be prepared to use at least 8 minutes for this exercise. Beginning with the toes, think of the various portions of the body—the legs, hips, trunk, shoulders, arms, hands, fingers, neck, and face—and feel that every part is free from tension. During this time "think out" the stiffness.

You may not be able to accomplish this at first; in fact, when you begin to think about the muscles you may even become more tense. In this event, you will need to try some other approach. Apply an opposite technique, consciously stiffening each part and then as consciously letting all the

stiffness go. For another approach forget about the parts and think of some quiet peaceful scene. As you think of a leaf or a feather floating on a still breeze, rest easily and, after a few moments, as you become aware of muscles again, you will find them free from excess tension. You should derive great satisfaction from this accomplishment.

Sitting Position.—When a cot is not available and the hard surface of a table or the floor does not invite you, you might resort to a chair. Choose one that is comfortable, with room enough for your hips to be well back and your shoulders held forward. Let your hands drop into your lap and your head fall forward a little. Then think of the various portions of the body and feel that there is complete relaxation in each part.

Feel that the muscles that hold you erect are free from hypertension and relax all facial muscles. Yawn if you need to. Think of a quiet scene and feel the calm that comes from visualizing a peaceful picture. Forget your worries and cares and remain in this position for several moments. You will probably be thinking of nothing at all. Indeed, you may go to sleep and remain so for a short period of time.

It is sometimes illuminating to have another person assist you at this point to see if you are relaxed. You might have your roommate or a member of your family lift an arm or a leg and let it fall, gravity alone determining the downward movement. Let him push your head from side to side to test whether it turns easily on its axis. It should, if the muscles of the neck are relaxed. Be sure you do not offer any resistance. If you are relaxed during these tests each part should move freely and easily with no inhibitions.

## *Relaxation Period for Children*

Ability to relax is fundamental to the establishment of good physical and mental habits in children. For the child who is "nervous" or in a condition of hypertension due to some physical disorder, this is always the first step in treatment.

The "rag doll" and "puppet" techniques have already been suggested for children. For older children the same devices may be used that are employed with adults.

When the child has learned to recognize differences in muscle tonus, he should be taught the proper position for general relaxation. According to Case and Barrows,[1] children should be taught during the first few weeks of training in relaxation to establish good resting positions. "After each child has learned to get his blanket quietly, lie down in his assigned place and relax completely, little supervision will be necessary except to test the muscles occasionally to see whether the child has established the habit of completely relaxing and to give individual help to children who are habitually tense."

In most kindergartens today, time is set aside for a relaxation period, and usually the children go to sleep. If they are excitable and sleep does not come readily, have them lie on their backs on the floor, with the face upward and the arms extended out at the sides, and then suggest that they imagine they are floating on water.

Relaxation periods for children can be conducted in much the same manner as for adults. The same sort of aids can be used; however, the descriptions and the stories must be simple enough for the children to understand. If, for lack of facilities, it is necessary to relax in a chair or at a desk, the manner would be similar to that used with adults. During the rest period, all moving about should be done slowly and quietly. There should be no noise.

## *Aids to Relaxation*

Pictures.—Before you start your period of relaxation look at a peaceful picture which stimulates relaxation. When you are free from tension let your mind dwell upon it. Later, without turning to the original, you should be able to recall "at will" the picture image or the experience which has left the picture in your mind.

Descriptions.—An effective aid in securing relaxation is to have your assistant describe or yourself read a description

[1] Case, I. M., and S. T. Barrows, *Speech Drills for Children in the Form of Play*, p. 13, Expression Company, Boston, 1929.

of some peaceful scene.[1] When you are so completely relaxed that you have forgotten the physical part of yourself, recall the impressions that came to you as you were reading or listening.[2]

PHONOGRAPH RECORDINGS.—The adage that "music hath charms to sooth the savage breast" is borne out by experiences in which the playing of soft strains seems to stimulate relaxation. Several compositions which usually have this effect during the rest period have been listed in Appendix C.

STORIES FOR CHILDREN.—Listed in Appendix D are references to stories and poems that may be used during the relaxation period for children.

The condition of tissues of the body is affected by mental states, and vice versa. During the relaxation period, it should be possible to establish normal conditions for both of these if you free the entire body from tensions and think about peaceful music and quiet scenes. You should prepare yourself for the task at hand by spending a few minutes in relaxation and then carry over into your work this feeling of ease and freedom so that you will be more efficient.

[1] Several descriptive passages are included in Appendix B.

[2] R. Henderson has given us many descriptions which may also be used to accomplish the same purpose in her *Little Journeys in America*, Southern Publishing Company, Dallas, Tex., 1929.

# 8

# Relaxing the Trunk and Extremities

THROUGH careful checkup, the average person will find that, although he is not a "nervous" individual, he occasionally becomes too tense in some one part. For example, when he is walking rapidly to keep an appointment, some of his muscles are unduly strained; or when he is writing an examination against time, he clasps his pen tightly and all his hand and arm muscles are tense. Instead of allowing his muscles to be free for rapid movement, he actually is holding them "stiff" and is using far greater energy than is necessary for the activity. Furthermore, it is likely that he does not perform his work so efficiently as he would if he had the ability to do the job without putting into it any more energy than is necessary for successful accomplishment. The best results are had when there is just enough tonicity in the muscles to accomplish the task in the time allotted. Under these circumstances there is no hypertension.

At times such as these, you need to be able to "let go" the tension in one area and then proceed with your work. When one portion of the body is tensed, either permanently or temporarily, you need to analyze conditions and find out where the tension lies, then include in the relaxation program exercises designed to relax the part involved. The following exercises are included for this purpose.

## *Trunk Exercises*

ENTIRE TRUNK.—Lie on back on mat or floor, arms at sides.

1. Contract the knee muscles, raising the heels off the floor, and release.

2. Contract the hip muscles vigorously enough to draw hips up from floor, and release.

3. Repeat for the waist, chest, and head.

Lie in prone position with arms at sides.

1. Raise leg up, knee straight, keeping head on floor and abdomen in, and drop.

2. Repeat for hips, waist, chest, and head.

NECK.[1]—Take a good standing position with feet slightly apart and chest up.

1. Let head fall forward, bob it up and down four times in succession. (To bob, use the muscles in the back of the neck and slightly pull the head erect, then release the pull and let the head again fall forward.)

2. Repeat, letting the head fall to both sides and the back, bobbing four times in each direction. When head is back the jaw falls open and relaxes.

3. Repeat, bobbing only twice in each direction.

4. Repeat, bobbing once in each direction.

5. Entire rotation of head on the shoulders, keeping the muscles as relaxed as possible.

UPPER TRUNK.—Take a good standing position, arms stretched above head and feet 12 inches apart.

1. Fully extend arms and body, then release all muscles and fall forward, body bending at the waist, knees slightly bent, head forward almost between knees, arms trailing on floor. Bob several times. For this bob, the muscles about the waist pull the body slightly up, then, as you release the muscles, you relax and let the body fall back to original position.

2. Come to a standing position slowly and repeat.

WAIST.—Stand with feet apart, one a little ahead of the other for balance.

1. Bending at the waist, fall forward and bob several times up and down with arms, shoulders, and head relaxed.

2. Bend sideways, keeping hips forward, head and arm relaxed. Bob several times.

3. Bend backward, arms and head falling back, hips forward. Bob several times.

[1] Persons with enlarged thyroid (goiter) should not practice any of the exercises involving the neck.

4. Bend on opposite side, and bob.

5. Repeat until you can make this movement a rotation of the waist on the hips.

## *Upper and Lower Extremity Exercises*

LEGS.—Stand with one hand on a table. (This support may be dispensed with after a few days of practice.)

1. Swing leg forward and back, swinging it from the hip and keeping the body erect, hips forward. The leg is relaxed.

2. In the forward swing the knee is bent, the lower leg and foot hang loosely.

3. In the backward swing, knee bends and lower leg and foot kick up and backward toward the hip.

4. Follow this with the extended leg swing, in which knee and leg are perfectly straight and tensed, toes pointed.

ARM AND SHOULDER.—Take a good standing position.

1. Raise the shoulder and allow the elbow to turn up.

2. Arms should swing out at the side. Make the elbow lead first, then the wrist, until the arm is horizontal with the body.

3. Release the arm and allow it to drop to the side.

ARMS.—Take a good standing position, arms stretched above head, palms facing.

1. Swing arms down in half circle to sides. Let them swing through and come up in back, completing the circuit. Elbows should be straight and arms making as wide a circle as possible.

2. Let the weight of the hands carry the arms around.

3. Reverse the swing, arms going back and coming forward to complete the circuit.

4. Keep the body position normal and just swing the arms; the head does not jerk back and forth.

HANDS.—Take a good standing position.

1. Bring the forearms up in front so that they are at right angles to the body.

2. Relax the hands and shake them vigorously with the forearms.

## *Massage for Relaxation*

Massage is effective as a means of developing relaxation in the trunk and extremities. Have your masseur knead and stroke the muscles firmly, rotating the movements toward the heart.

## PRACTICAL SUGGESTIONS

*Exercises:*

1. Find exercises which suit your needs.
2. Set up a relaxation program.
3. Follow directions carefully.
4. Plan family group exercises with different members serving as directors.

*Time:*

1. Set a regular time.
2. Execute procedures which require physical exercise before meals.
3. Let an hour elapse after meals before doing any physical exercise.
4. Have relaxation periods immediately after meals.
5. Completely relax twice daily, at least 10 minutes each time.
6. Relax in a near-by chair for short intervals several times daily.

*Accessories:*

1. Provide yourself with a cot.
2. Wear no tight clothing.
3. Have someone check up to see that you are really relaxed.
4. Make use of phonograph recordings, pictures, poetry, and descriptive passages.
5. Learn how to massage muscles.
6. Make use of massage when relaxation does not come readily.

# 9

# Relaxing the Throat, Jaw, and Tongue

MUSCLES involved in voice and articulation are small and are not usually subjected to voluntary control. The persistent use of exercises for freeing them will be necessary to achieve the passive state required for their efficient functioning.

## *Exercises for Relaxing Parts*

NECK.—The muscles in the front part (anterior) of the neck require more attention than the larger, back (posterior) muscles. Head-rotation exercises serve the purpose very well.

First, relax the head forward and rotate the trunk. Roll the head around on the shoulders, with the jaw and the muscles of the neck relaxed. The head should roll like a ball in a bowl.

Second, take a good standing position.

1. Allow the head to fall forward so that the chin rests on the chest. Be sure that the posterior muscles of the neck and the muscles of the jaw are relaxed.

2. Hold the chest up, roll the head to the right side, back, on around to the left side, then front. Repeat this a number of times; then reverse the movement, keeping the face, jaw, and throat muscles relaxed.

SOFT PALATE.[1]—The yawn is frequently suggested as an exercise for opening and relaxing the throat. A yawn gives the "feel" of what is desired. With this purpose in mind, yawn frequently.

Yawning, a reflex activity, in itself will not accomplish the purpose you have in mind. You must develop voluntary

[1] The soft palate or velum is the flabby "veil" that hangs down at the back of the mouth, above and behind the back of the tongue.

control over the soft palate. Stand before a mirror with the light focused into your mouth and practice moving this part. When you are able to lift it easily, try pulling it up against the back wall of the pharynx and then relaxing it. You should be able to accomplish this in a short period of time.

The same technique may be used in freeing the sides of the throat from any excess tension.

JAW.—One usually encounters much difficulty in learning to relax the jaw. You should be able to allow the jaw to drop as easily as you drop the arm. In beginning the practice, take a good standing or sitting position. Hold the chest up well. Lower the head forward; relax the neck and, as far as possible, all the muscles of the face, including those which are active in movements of the jaw; toss the head straight back, allowing the mouth to fall open. Repeat this several times. With each succeeding attempt the mouth should open farther. Be careful not to force the jaw down; the muscles should be passive to obtain satisfactory results. When you feel that you have made some progress without moving the head back, let the jaw fall of its own weight. Later lie on your back and draw your knees up, keeping your heels flat. Keep your chest up. In this position you will find that jaw relaxation comes easily.

After some practice with these procedures stand erect and place the thumbs beneath the chin. Try moving the chin down and up. If you encounter resistance go back to techniques suggested earlier. Try the head-rotation procedure again. When you really have it, try voicing *ah*; as you do, you will find that there is a change in the vowel sound. Keep the throat open for the *ah* sound and continue voicing as you move the jaw down and up. Do this several times, keeping the jaw free from tension. Later try speaking a sentence—for example, "This is a fine day"—and at the same time keep the jaw muscles relaxed. As you continue your thumbing procedure, you will find that your diction will not pass the censors, but, if you are able even to approximate the desired end and still keep the jaw muscles relaxed, you are well on the road to success. Do not stop when you feel that you have learned to free the muscles. Continue

to practice consistently until you have obtained a high degree of control and can speak the sentence clearly, making all the movements accurately but with sufficiently relaxed muscles.

Back of Tongue.—Any attempt to relax the tension in the back of the tongue should be accompanied by complete relaxation of the muscles of the jaw.

1. Start by opening the mouth and forcing the tongue forward.
2. Hold.
3. Now relax the tensions and let the tongue come back to its usual position.
4. Hold this and allow the tongue to rest flatly.
5. Say *ah*, observing how the tongue lies relaxed in the bottom of the mouth.
6. Now observe what happens as you make some sharp movements with the tongue, keeping the throat open and relaxed. Your tongue will probably move into some of the final consonant positions so that you produce such words as *ah—t* and *ah—d*.

Face and Lips.—Massage is one means for obtaining relaxation of facial muscles. Pressure from the fingers relaxes the tension and the muscles remain relaxed until they are stimulated from within. To accomplish relaxation voluntarily, first tense the muscles in the same way that you stiffen the hands, then release the tension.

Retain the relaxed condition for a longer period of time than you tense the muscles. Sit in front of a mirror and release the muscles of the face for a period of 15 seconds, stiffen the muscles of the face for 5 seconds, and then relax the muscles for 15 seconds. Gradually increase the length of time during which the muscles are relaxed. Carry out the same type of activity to obtain relaxation in the lips.

For general relaxation every muscle must be free from excess tension. Ability to relax the muscles of the throat, jaw, and tongue is especially important in speech, but it will usually be found that exercises specific to these parts must be practiced before relaxation is accomplished.

# 10

# Posture for Vocalization

GOOD posture prepares the body mechanism for action. It serves as a basis for poise and efficiency in walking, running, sitting, and standing and, in like manner, is vital in any type of vocal activity.

"Get set" tells the runner to put himself in readiness for the start of the race. As soon as he hears this command, he places the finger tips on the ground, digs in with the toes, raises the hips, and looks straight ahead. The gun snaps and, after a few steps, he is running at top speed. His starting posture and the way he carries himself help him to coordinate the movement of the arms and legs with the rest of the body as he races toward the goal.

The concert singer must also utilize principles of posture which increase his bodily efficiency. In some instances, he assumes a position resembling that of the Atlas who spreads his muscles on the platform at a carnival sideshow and challenges anyone in the audience to five rounds of rough-and-tumble. The purpose of such a position, as far as the vocalist is concerned, may be to strengthen the muscles of the back so that they assist in enlarging the chest and help to give the support needed for vigorous abdominal or diaphragmatic activity. This may not be true in every case, but the author does know that singers often assume the posture that seems most serviceable to them for singing.

Likewise, the person who wants to use his voice well during speech must give careful consideration to posture, for here again the body is in action.

## *Good Posture a Requirement for Voice*

The position of the skeletal parts can very easily hinder the movement of muscles that should be moving freely during speech. Since, as we have already pointed out, *speech is*

*produced by muscles moving*, it is vitally important that proper skeletal adjustments be made for the activity. If you will look about, you will soon discover that very few people are aware of this or heed this elementary principle as they speak.

The positions assumed by speakers vary in many ways; they range from the slovenly slouch of the gunman's moll to the *rigor mortis* posture of the cadet lieutenant in a prep school. The slumping type may lower one of the shoulders, so that he looks as though he were carrying a bucket of coal in one hand and a feather in the other. He may allow both of the shoulders to slump forward so that his back takes on the appearance of a boy scout's travel pack. At the other extreme, the shoulders may resemble the squared shoulders of the scarescrow. The general varieties are numerous and in many cases tend toward one extreme or the other—they droop or they draw up. What you should strive for is an easy relaxed posture with the skeleton adjusted symmetrically so that the body is carried in perfect balance.

## *A Good, Standard Position*

A position that serves as a good, everyday standard for sitting, walking, or any other form of general bodily movement, and one that is acceptable for use in speech because it gives freedom for the efficient action of muscles required for easy vocalization, meets the following requirements.

1. The toes point straight ahead.
2. The knees are straight, without stiffness.
3. The weight is distributed evenly on both hips.
4. The hips are forward.
5. The trunk is in a vertical line with the legs.
6. The chest is relaxed.
7. The shoulders are extended out to the side.
8. The head is centered over the neck.
9. The crown of the head is held high.

With this as a good neutral position, the body is prepared for the mechanical activity required for breathing. The muscles of the thorax and abdomen are free, and the prin-

ciples of relaxation can be put to use readily during breathing and vocalization.

### *Some Mistakes to Avoid*

As you attempt to develop the type of posture suggested, you should avoid the mistakes made by beginners. Your weight should be placed directly over the ankle; it should not rest on the heels or on the balls of the feet. You should keep the knees free so that if you wish to take a step your legs can move easily; they should not buckle. You should keep the chest "at ease" and avoid the soldier-at-attention position. Your shoulders should rest easily at the side; they should neither be forced backward nor be allowed to droop to the front. And, although you lift the crown of the head slightly, the chin should not be thrust forward.

### *Posture Depends on Bodily Build*

You may find that you cannot meet some of the specifications set up for the standard position because of your bodily contour. If this is the case, you should attempt to come as close to the requirements as your build will allow and carry over into all your activities the principles of easy balance afforded by the basic posture.

### *Start with a Posture Analysis*

Before starting the improvement program, you should learn about your posture tendencies of the past and present and compare them with the requirements listed on page 70.

1. Get out the family album and study some of your photographs. What position did you take as the camera was snapped? Do you find that you consistently assumed a posture which deviated in some way from the standard? If so, was this due to poor habits or was it due to something you could not avoid because of bodily deformity or a crippled condition?

You can do something to improve your poor posture if it was caused by careless habits.

2. Dress in a tightly fitting bathing suit, or strip, and have some pictures taken of yourself from the front, rear,

and both sides in the standing position. Study the pictures to determine what problems you need to correct.

3. Strip and study your posture in profile and full view before a full-length mirror. Check each of the items listed on page 70.

### *Some Techniques for Developing Good Posture*

When you know what your remediable problems are and are ready to develop postural habits which are in accordance with the suggestions given in the outline:

1. Stand in profile before a full-length mirror at least four times a day and check the bodily parts from toe to crown. Through constant practice, get the proper mental picture of good posture and learn how it feels. Develop your muscle sense to the point where, if you allow the shoulders to droop or the hips to protrude behind, you become conscious of the deviation and make corrections immediately.
2. Walk back and forth in front of a full-length mirror, being careful to maintain good posture.
3. After you feel that you have gained something from your work, have more snapshots taken of yourself standing in good posture. Study the results you have obtained through your practice by comparing the new pictures with those taken formerly.
4. Have some motion pictures taken of yourself while you are walking. Have them taken from the front and rear. Study them carefully and try to improve the posture on the basis of your observations, after a few weeks repeat the process.
5. Carry the principles of good posture over into all you do, whether it is standing, walking, or sitting.
6. Be especially careful to meet the standards of good posture every time you speak.

After you have developed an easy, relaxed position with the skeleton adjusted symmetrically so that the body is carried in perfect balance, you are ready to begin your work on breathing for vocalization.

# 11

# Breathing for Vocalization

THE voice-producing mechanism and the steam whistle are somewhat similar in structure and mechanics. In each, there is a motive force, a vibrator, and resonators. The steam of the engine and the air we inhale are respectively the motive forces for the sounding of the whistle and for vocalization. The pressure of the air or steam assists in setting the vibrating structures into motion; this causes a tone to be produced which is amplified in loudness by the cavities (resonators) above the vibrators.

The supplying of the motive force—that is, taking in the air—is the first actual mechanical step in voice production. Utilization of the air stream is the second step. As the air flows from the lungs it exerts a pressure beneath the vocal folds,[1] producing the basic tones that are necessary for resonant speech.[2] At first, the tones are almost inaudible but later, as they pass through the throat, mouth, and nose, their intensity is increased many times.

The amount of air required to assist in the production of the sounds is small, yet it must be there doing its job effectively. The pressure behind the air column should be firm and steady. If it is weak, the voice will be thin; it will lack the resonant tones which make it pleasant in quality; and it will be hard to hear. If the outflow of air is jerky the voice will be spasmodic and will lack the forward movement that is characteristic of good speech.

## *Coordinating Breathing with Vocalization*

You can avoid some of these deviations by learning to coordinate the breathing with vocalization. If they are

[1] These are the vibrating structures in the larynx or "voice box" which are commonly called *vocal cords*.

[2] During vocalization the air should be used conservatively; we should not allow it to escape without producing tone.

working together efficiently, there is a greater possibility that they will produce a pleasant, resonant speaking voice. Since voice problems are sometimes due to poor coordination of breathing with vocalization, it is necessary to learn to control the breathing. The type of breathing (there are several of these[1]) that we use during speech is not important. The essential factor is coordination.

START WITH ABDOMINAL BREATHING.—If you hope to develop coordination, however, you must, during the early stages of your voice-training program, employ a controlled type of breathing. In working with his students, the author has found *abdominal* breathing to be satisfactory for training the voice for speech.

At first, you should breathe—as the concert singer does during his performances—with the chest erect and the abdomen moving freely.[2]

COORDINATE THE ABDOMEN WITH THE THORAX.—Later in the program, you should relax the position and allow the chest (especially the lower portion) to move coordinately with the abdominal wall.

The first step should be used merely as a means of getting better results with the second step. Once the latter type of breathing has been started, the purely abdominal type of breathing should be discontinued, and the more or less rigid posture required for it. The aim should be easy coordinated breathing and relaxed, yet efficient, posture.

## *Learning to Breathe Abdominally*

Abdominal breathing is the reverse of *thoracic* or *chest* breathing, which is used by the adult ordinarily. In abdominal breathing the chest is held erect and the portion of the body trunk below the rib cage is put into active use

[1] The *abdominal* type of breathing will be described at length later in the chapter. Other common varieties are the *thoracic* and *middle trunk* breathing. *Abdominal breathing* is frequently referred to as *diaphragmatic breathing*. Either term is satisfactory; but, when the reference is to the activity of the abdomen, the term *abdominal* is used. When the reference is to the activity of the diaphragm, the term *diaphragmatic* is used.

[2] As the abdominal wall moves toward the spinal column it will exert indirectly a pressure beneath the air in the lungs.

during inhalation and exhalation. When we use abdominal breathing, the abdomen moves outward with each inhalation; the chest is held high and the portion of the trunk around the stomach moves very noticeably. From the standpoint of mechanics, this type of breathing compares with that of the puppy dog just in from a circular chase after his own tail. Only, for our purposes, it is controlled and much slower.

The steps in obtaining abdominal breathing are:

1. Stand in an erect position.
2. Raise the rib cage so that the chest is held high. Extend the lower ribs out to the side, toward the arms.
3. Inhale, allowing the abdomen to move forward.
4. Pull the abdomen inward so that it exerts firm pressure beneath the rib cage as the air is expelled from the lungs during exhalation.

Exercises for Abdominal-breathing Posture.—In order to get the erect position:

1. Stand with the heels, hips, shoulders, and back of head against a doorpost.
2. Step away but continue to maintain the erect posture.

After you have assumed the straight position, attempt to tone up the muscles of the upper and lower portions of the back. Try to flatten the back, yet keep the muscles of the front of the body relaxed and free from tension. At first you may have difficulty in strengthening the muscles of the back. To "get the feel" of what is needed:

1. Find a strong wall in your home.
2. Place your palms against the wall.
3. Stiffen the arms and push.

Keep the muscles of the face and the front part of the neck and chest free from tension. Feel strength in the muscles of the back of the neck and shoulders and the lower portions of the back as you apply the pressure.

If you have a large dumbbell or similar object in your home,[1] you can use it to help you obtain the same controls:

1. Place the dumbbell on the floor.
2. Stand in an erect position above it.

[1] A kitchen chair will serve the purpose as well.

3. Allow the trunk to relax forward. Do not bend the knees.

4. Grasp the bar and lift slowly.

5. Feel the muscles in the small of the back slowly contract at first and then feel the tension fairly run up the back as you slowly rise to an erect position.

After you have learned to strengthen the back muscles and yet keep the muscles of the anterior (front) part of the trunk and neck relatively free from tension, attempt to use this ability as you raise the rib cage and extend the lower (floating) ribs out to the side. Pull the abdomen in and up, and try to feel that the strength that you are now able to sense in the upper portion of the back is helping to hold the rib cage up and that the strength in the lower portion of the back is helping to pull the lower ribs out to the side.

Be careful to keep the muscles of the throat free from tension and to avoid hoisting the shoulders as you attempt to raise the rib cage. These problems seldom arise if the crown of the head is held high and the muscles of the back are strengthened.

### *Some Abdominal Breathing Exercises*

To further your ability to breathe abdominally:

1. Take a good standing position with the chest up and the abdomen in.

2. Place one hand on the chest and one hand on the abdomen, then:

   *a.* Inhale slowly, hold, exhale slowly.
   *b.* Inhale slowly, hold, exhale quickly.
   *c.* Inhale quickly, hold, exhale slowly.
   *d.* Inhale quickly, hold, exhale quickly.
   *e.* Pant.

3. Repeat each phase several times.

Be careful to hold the chest erect throughout the exercise, allowing only the abdomen to move.

Practice abdominal breathing as you walk along the street, inhaling during four paces, holding during four paces, and exhaling during four paces. After you have worked at it

using four steps, change the count to three. Next, change the count to two, then, one. Now, change to five steps, six, and then seven.

In summary, the techniques for developing abdominal breathing and posture for abdominal breathing are:

1. Take a good standing position, holding the crown of the head high.
2. Strengthen the muscles of the back.
3. Raise the entire rib cage and extend the lower ribs out at the side.
4. Pull the abdominal wall inward (toward the spinal column) and upward.
5. Inhale through the mouth, opening the mouth and throat cavities.
6. Allow the abdomen to move away from the spinal column as the air is taken in, but keep the chest up.
7. Now, bring the abdomen inward and upward again, exerting pressure by means of the abdominal muscles beneath the thorax as you exhale. Continue to hold the chest high but allow for some inward movement of the lower ribs.
8. Repeat the steps in the same manner with each inhalation.

When you have developed this type of breathing, use it as you practice the sustained *ah* sound. In like manner, speak the *m*, *n*, and *ng* sounds, being careful to exert a steady abdominal pressure. Follow this with such sentences as "No, I won't do that" and "The sky is blue today." Be careful to keep the throat and jaw relaxed on all the sounds and sentences.

After you have worked with the abdominal type of breathing for some time and have it coordinated with easy vocalization, you are ready to relax the position recommended for abdominal breathing and use the combined abdominal and thoracic breathing.

## *Combine Abdominal and Thoracic Breathing for Voice*

In this form of breathing, the abdomen should move freely and coordinately with the chest. With each inhalation the lower ribs should move out to the side, the abdomen should

move forward, and the upper part of the chest should rise. During exhalation or vocalization the lower ribs should move toward the center of the body, the abdomen should move inward, and the upper part of the chest should move downward slightly. The movements should occur easily, with no forcing or straining.

The principles of posture suggested in Chap. 10 should be used in obtaining the combined abdominal and thoracic breathing. With these as a basis, the rib cage is free to "float" with the abdomen during both phases of respiration.

*Some Exercises for Developing This Type of Breathing:*

1. Take the standing position suggested in Chap. 10. Inhale. Hold the breath for an instant and, then, have an assistant count to draw out the expiration. Repeat several times. If no assistant is available use a watch with a second hand to take the place of the counting. Hold the expiratory phase for 5 seconds at first, then increase the time to 7 seconds, 9 seconds, 11 seconds, *etc.*

2. Execute the exercise in the same manner, this time humming an *m* sound.

3. Execute the exercise, this time humming an *n* sound.

4. Next, produce a whispered *ah* sound.

5. Follow this with the vocalized *ah* sound.

6. Now, speak sentences. Start with short phrases and gradually increase the length. Use such sentences as:

   *a.* He is here.
   *b.* He is here now.
   *c.* He is here now and we can go.
   *d.* He is here now and we can go if we care to.

As soon as you are able to employ the principles suggested for combined abdominal and thoracic breathing, you should begin to apply them every time you speak. As you practice the exercises given in the following chapters, you should be careful to apply (along with the principles of posture, relaxation of throat and jaw, and general relaxation) the principles of breathing.

# PRACTICE SELECTIONS

Apply the principles of breathing as you read the selections of prose and poetry.

## A SONG FOR ST. CECILIA'S DAY, AT OXFORD[1]

*Joseph Addison*

Cecilia, whose exalted hymns
  With joy and wonder fill the Blest,
In choirs of warbling Seraphims
  Known and distinguish'd from the rest,
Attend, harmonious Saint, and see
Thy vocal sons of Harmony;
Attend, harmonious Saint, and hear our pray'rs;
  Enliven all our earthly airs,
And, as thou sing'st thy God, teach us to sing of thee:
  Tune ev'ry string and ev'ry tongue,
Be thou the Muse and Subject of our song.

## ECHOES FROM THE WORLD WAR[2]

(An Explanatory Note)

*Edwin Markham*

I am a man of peace: war, in general, is one of the huge madnesses of men, and it can be cured only by the divine forces of love and justice. Nevertheless, in a world ruled by self-interest, it is necessary sometimes—in hours of supreme crisis—for a nation to rise full-armed in defence of her existence and the existence of human rights. A nation not willing to defend her existence deserves to perish. Still we must work for peace. Sometime war will be seen to be antiquated and barbaric. It will cease like duelling and other ancient follies. If war does pass away under the light of political wisdom, it will pass away under the sense of humour, the sense of the absurd. Meanwhile, let us all labour for the organization of the World State, the Parliament of Man, the Federation of the Peoples.

[1] From *The Miscellaneous Works of Joseph Addison*, edited by A. C. Guthkelch, George Bell & Sons, Ltd., London, 1914.

[2] From *Gates of Paradise* by Edwin Markham, Doubleday, Doran & Company, Inc., New York, 1924. Copyright, 1920, Edwin Markham.

## FROM "LETTERS TO HIS SON"[1]

*Earl of Chesterfield*

Speaking and Writing, clearly, correctly, and with ease and grace, are certainly to be acquired by reading the best authors with care, and by attention to the best living models.

I hope you employ your whole time, which few people do; and that you put every moment to profit of some kind or other. I call company, walking, riding, etc., employing one's time, and upon proper occasions, very usefully; but what I cannot forgive in anybody is sauntering, and doing nothing at all, with a thing so precious as time, and so irrecoverable when lost.

Virtue and learning, like gold, have their intrinsic value: but if they are not polished, they certainly lose a great deal of their luster; and even polished brass will pass upon more people than rough gold.

Take warning then by them: choose your pleasures for yourself, and do not let them be imposed upon you. Follow nature and not fashion: weigh the present enjoyment of your pleasures against the necessary consequences of them, and then let your own common sense determine your choice.

There is time enough for everything, in the course of the day, if you do but one thing at once; but there is not time enough in the year, if you will do two things at a time. The Pensionary de Witt, who was torn to pieces in the year 1672, did the whole business of the Republic, and yet had time left to go to assemblies in the evening, and sup in company. Being asked how he could possibly find time to go through so much business, and yet amuse himself in the evenings as he did, he answered, there was nothing so easy; for that it was only doing one thing at a time, and never putting off anything till to-morrow that could be done to-day. This steady and undissipated attention to one object is a sure mark of a

[1] *Letters to His Son* by the Earl of Chesterfield, published in the Universal Classics Library, M. Walter Dunne, Washington, 1901.

superior genius; as hurry, bustle, and agitation are the never-failing symptoms of a weak and frivolous mind.

I really know nothing more criminal, more mean, and more ridiculous than lying.

## MIND'S OASIS

*C. Raymond Van Dusen*

Stored away in the desert portion of your mind and mine is a little oasis
Laden with flowers, fruits, and trees of our favorite choice;
If we prefer the blue delphinium, larkspur and hyacinth;
If we would fill our pastures with willow, spruce and pine;
If we desire the quiet peace of woodlands on a May morning
Or the sparkle of crusted snow on a December night, we find them there.
The trout streams, bridle paths, strains of soft music, the quiet at the turn of a shaded country lane,
The girl with pale blue eyes, or the young man who lifts his eyebrows as he smiles, they are there too.
Sometimes, it is just a few steps ahead, at other times afar
But, only a few of us will stop at this enchanting spot as we pursue our journey
Because, for nearly all, it is a distant mirage which fades with the passage of time.
Often our minds reach out for it but our legs are tired from traveling the straight line;
We use all our energy for our journey homeward;
We feel that there is no time for a trip that will carry us off our course;
We move drudgingly forward cherishing the thought of this treasured vision;
It fills our daytime reveries,
And, at night, we smile as it drifts silently into our dreams.
Most of us arrive at our destination without drinking the cool, refreshing waters that flow there;
Only a few take courage, step up the pace,
And, finally, rest in the shade of our mind's oasis.

# 12

# Practice and Application of Physical Controls

THE HABITS developed during the early years of life become more and more fixed with the passing of the years. If during childhood, a person stood in a stooped position, chewed his food with a mouth that flew wide open after each bite, walked with a shambling gate, or continually pouted the lower lip, the chances are he would continue to commit the same grotesquerie unless he realized his fault and put himself to the task of correcting it before it was too late.

Fortunately our bodies possess a degree of plasticity which enables us to change posture, manner of partaking of food, walk, facial expression, and other forms of activity even though we reach our twenties or thirties—yes, even our forties.

Flexibility is relatively great during childhood but diminishes gradually with age. It is easy to implant new habits in the young child, but, as he gets older, the task becomes more and more difficult. Fortunately, however, the statement "You can't teach an old dog new tricks" is not entirely true. Older people as well as dogs can learn "new tricks," but they must work harder than youngsters and pups. They must be careful to apply their new acquisitions consistently over a onger period of time if they hope to make them permanent. Their job is not an easy one. They must be willing to give the problem at hand many hours of attention and effort.

## *Changing Old Habits for New*

Your procedure in any program which aims to exchange old habits for new, whether it is intended to change the

handedness, the technique of ambulation, or the manner of mastication, should be somewhat as follows:

1. Discover techniques that help to replace old habits with new ones.
2. Learn to do these correctly.
3. Practice each of them many times.
4. Make constant effort to utilize the new principles in actual practice.
5. Make applications consciously at first. Later have them so well fixed that they occur spontaneously, without conscious effort.

The program for improving the voice should go forward in much the same manner, because here, as in the problems mentioned above, you will be working with muscles and nerves in which habits have already been established. Your job will be one of setting up new patterns of activity for the mechanisms that are involved directly or indirectly in speech. Perhaps you will need to train all the muscles of the body in relaxation, because of the effect of general bodily tension on the quality, pitch, rate, or intensity of the voice, in addition to working on the voice directly by varying inflections in an attempt to enliven the voice or by relaxing the back of the tongue to get fuller resonance. As you attempt to bring about these or any other results that your case may require, you will need to have a clear understanding of special procedures.

## *Practicing Suitable Procedures*

The knowledge of suitable techniques is not sufficient, however. You will need to work diligently with procedures that are *positive* in nature—the kind that aim to build new habits. You must try not to avoid former mistakes or to "break" old habits, but to develop ability to relax generally and specifically, to improve the posture, to breathe in a manner suitable to speech, to open the resonators, to project and vary the voice, and by so doing to build, step by step, toward an improved speaking voice.

Naturally, you will need to be careful to practice the prescribed exercises correctly. If you did not follow direc-

tions carefully you might ingrain wrong habits and deter progress or cause harm to the voice. Therefore, you should study each exercise until you are sure you understand it and then follow out each detail very carefully as you practice.

You may find it helpful to have another interested person work along with you so that, together, you will attain a clear understanding of purposes and procedures. One person could assist the other in working with the ear-training program; in checking the state of relaxation, posture, and breathing; and, later, in listening to and criticizing the vocal sounds. What is just as important, two working together would help to motivate work on the program.

Your progress with the principles should move forward rapidly. It will, if you work with and live with the program and try hard to achieve mastery of each of the principles in a very short time.

As soon as you have achieved some success with one principle you should hurry on to the next and then, as you work with the new one, go back and review the old. After you have completed the program once, you would be wise to go back through it many times, attempting to fix the new habits firmly. You should try to combine each principle with all the others so that they integrate to produce a pleasant, well-projected speaking voice.

Occasionally you will find that proficiency in just one of the principles—for example, general relaxation—will do much to accomplish the improvement you are seeking, but more often some or all of the others will be necessary for getting results. Therefore it is a good idea to start at the beginning of the program and follow through in the manner outlined in the text.

Of course, it is not necessary to spend a great amount of time working on exercises in which you are already proficient. If you do not need to work on one of the principles, you should go on to the next. But, when you are ready to put them all together, you must be careful to include all those that are discussed in these pages.

In order to make rapid progress with your voice-improvement program you should:

## *Practice and Application of Physical Controls*

1. Keep the purpose of the exercise you are doing clearly in mind as you practice and be careful never to commit errors that will defeat that purpose.

2. Arrange a practice schedule and follow it conscientiously. Two 20-minute practice periods each day would be satisfactory during the early stages of the program. Later, you should increase the amount of time because, as you proceed, you will add new procedures and you will need to review the exercises you practiced earlier.

3. You should apply the principles (the purposes behind the special techniques or exercises) every time you speak. If you do this consistently, you will eventually reach a point where you will begin to apply them unconsciously. You will then be well on the road to permanent improvement.

## *Learning to Apply Principles*

Some suggestions follow as to how you can reach the point where you will unconsciously come to apply each of the principles:

General Relaxation.—Practice each of the general-relaxation exercises three times and then take a sitting position and relax. After a few minutes, raise the head and talk to yourself or some other person. If you are alone you may talk about the objects you see in the room or you may sit in front of a window and discuss the happenings you see out of doors. As you talk, be very careful to carry over into your speaking the feeling of general relaxation.

Afterward, you should attempt to feel general relaxation every time you speak, even though you have not made the preparation in the manner suggested above. Eventually, you will learn to utilize this principle every time you speak without being conscious that you are making the application.

Specific Relaxation.—Next, review the exercises that develop relaxation in the throat, jaw, tongue, and lips. Practice each of the suggested exercises at least three times and then speak sentences similar to the following, being careful to retain the relaxation you have developed.

"The trees that stand along the rocky coast stretch bare arms to the sky."

"Time told its tale in the old man's hands."

"The young man smiled himself out of an unfortunate argument."

You should make no effort to obtain clear, distinct articulation as you speak the sentences in this exercise. But, later, after you have practiced many times, you should strive for more precise sound formation. As you do this, you should avoid tensing the muscles involved in vocalization and should relax generally.

Combined Abdominal and Thoracic Breathing.—Take a good standing position (see Chap. 10) and review each of the exercises listed on pages 76–78. After practicing each exercise at least three times, do the following:

1. Stand with good posture, inhale, count from 1 to 4; pause and inhale, count from 5 to 8; pause and inhale, count from 9 to 12, etc.

2. Stand with good posture, inhale, count from 1 to 6; pause and inhale, count from 7 to 12; pause and inhale, count from 13 to 18, etc.

3. Speak the following sentences, pausing and inhaling at the places indicated by the slanted line:

*a.* / The sky is blue / the grass is green / and the sun is shining brightly.

*b.* / The man walked in loneliness / he had no friends / or enemies.

*c.* / Drive like mad / the bridge will go down any minute now.

*d.* / Walk slowly, young man, / there is much to see while you still have your vision.

Concentrate mainly on posture and breathing as you do these exercises but try, also, to retain general and specific relaxation.

Put all the basic principles together as you converse with others or read aloud the newspaper or passages similar to the following:

Each fall, along about mid-September, the campuses throughout the land suddenly come to life. Classrooms and halls that have

been silent all summer now ring with the cheery greetings of returning upperclassmen and faculty members. Freshmen greet fellow classmen shyly at first, but very soon they too catch the friendly spirit of their Alma Mater, and before long yield themselves to the pattern of college life. When new members learn that college is a mixture of work and pleasure and can judge the value of each they will have learned the secret of a successful college career.—Don Buell.

Use your newly acquired physical controls every time you speak. The more frequently you apply the principles, the sooner they will occur spontaneously as part of your vocal habits.

# Part IV

## Producing Voice

# 13

# Producing Vocal Tones

AS YOU begin your work on vocalization, you must strive to produce clear, resonant tones without tensing the muscles involved in the process. You should make the voice interesting, lively, and colorful by varying the pitch, intensity, and rate. You must also get your voice across to the listener by working for *projection.*

In most cases, your program will go along more rapidly if you will proceed according to the following outline:

1. Producing a clear tone.[1]
2. Amplifying the voice.
3. Varying the voice.
4. Projecting[2] the voice.

## *Producing the Tone*

Many persons tense the muscles of the throat and jaw as they speak. They seem to feel that they must work the muscles in this area to get voice and, as a result, hinder vocalization by altering the quality and pitch of the tones. Others muffle the voice. To produce a clear tone, the muscles of the throat and jaw must be kept free from tension.

The first step in this problem is the freeing of all the muscles of the throat from hypertensions, as suggested in Chap. 9.

Secondly, it is necessary to practice exercises that help to carry the freedom of muscle movement into all vocalization.

[1] In considering the first of these steps, the discussion could easily become a hodgepodge of theories regarding the structures and functions of the larynx, because it is at the larynx that the sounds are produced. This phase of the subject will be omitted, and no special knowledge of the voice mechanism will be required of the student. It is assumed that the structures are normal and that the person possessing the voice is at fault; that he has poor habits of vocalization, and, as a result, there is a defect of quality, pitch, intensity, or rate.

[2] *Projection* will be considered in Chapter 15.

The first exercise for producing tones that are free from tension should be carried out in the following manner:

1. *a.* Stand with good posture.
   *b.* Inhale through the mouth and allow the abdomen to move forward.
   *c.* When the inhalation is completed, bring the abdomen in gradually and think an *hhhnnn* sound. Do not speak the sound aloud.
   *d.* As the air rushes out, strive for passivity of the muscles of the larynx and throat. Keep the oral and nasal outlets open. Avoid tension at the base of the tongue, in the soft palate, and in the upper part of the pharynx.

Try this until you are able to do it easily, then:

2. Make the *hhhnnn* sound aloud. If it does not come easily at first, send a forceful stream of air out the nose and follow with a sustained *nnn* sound. As you practice this you should feel a vibrating sensation in the nose.

3. Relax the jaw, touch the lips lightly, and hum an *m* sound. Keep the throat, jaw, and soft palate relaxed and feel the vibrating sensation in the nose.

4. Next, think the vowel *ah* as you go through the motions of producing the sound. In this exercise you are to just *think* the sound as you apply pressure below the air column by forcing the abdominal wall in toward the spinal column. Raise the soft palate.

5. Now, make the *ah* aloud. Sustain the sound. Be careful not to close the vocal cords before vocalizing the sound. If you have closed them you will notice a slight breaking away as you begin to vocalize.

6. Produce the *o* sound as you did the *ah* in step 5.

7. Practice the *nah* sound aloud. Sustain the *nnnnnn* until you feel the vibrations in the nose, then open the mouth passage and sustain the *ah* sound. Avoid carrying the nasal quality over into the vowel by quickly raising the soft palate as you change from *nnnn* to *ah*. However, do not pause between the *n* and the *ah*.

8. Practice the *no* sound aloud as you did *nah* in step 7.

9. Speak sentences such as "Now is the time to act," "This is a warm day," and "No, I won't do that." Practice these sentences as you did the *nah* and *no* sounds in steps 7 and 8. Be careful to nasalize only the *m* and *n* sounds. All other sounds should be free from nasality.

Throughout this work, be careful to retain relaxation in the muscles involved in vocalization and apply the principles of posture and breathing.

## *Avoiding Throatiness*

You may find, after considerable work with the above exercises, that you can produce the sounds easily without tensing the muscles of the tongue, jaw, and larynx, yet the sounds seem to be "down in the throat"—still coarse in quality and muffled. They are not so clear as they should be to meet the requirements for a normal speaking voice. If this is the case, you should try to feel the tones in the mouth, or in the cheekbones, around the eyes and in the forehead.

If you have a voice that is clear yet requires greater resonance, you should try to sense the resonance in the mouth area. You should open wide and round out the mouth as you sustain the vowels *u* (*food*), *o* (*open*), *a* (*father*), *e* (*fade*), *i* (*need*) and speak sentences containing vowels. You should try to bring the voice forward in the mouth so that sounds are, seemingly, made in front of the teeth.

If the voice is throaty and muffled, you may find it to your advantage to attempt to feel the vibrations in the cheek bones, about the eyes and in the forehead.[1]

You should free the muscles of the larynx, throat, jaw, and tongue as you apply the pressure beneath the air column and "*think* the voice up and forward" as you produce the sounds. If you do this correctly, you will sense a very slight vibration above the eyes. To practice this phase of the work you should do the exercises on pages 162 to 167, being careful to avoid raising the pitch as you attempt to feel the vibrations in the mouth or forehead.

Most persons will be unable to feel the sensations at first; they will be so slight that they will seem more like a tickle

[1] It may help us to imagine that the voice is coming from the forehead.

than vibrations. Later, after some practice, you should be able to sense the vibrations easily on all sounds.

When you are able to produce the tones easily, you will be prepared to proceed with the job of increasing the loudness of the tone.

## *Amplifying the Tone*

At the outset of vocalization the sounds we produce are weak; they lack resonance and fullness. But, almost immediately, the tone becomes amplified because it passes from the source (vocal folds) to the resonating chambers (the pharynx, mouth, nose, and others). Some persons tend to weaken the sound because they constrict the resonators. They need to learn to relax and open the passageway into the throat, mouth, and nose in order to increase the intensity of the tones. You can accomplish this by mastering the throat, tongue, and jaw relaxation and by being careful to:

1. Relax the jaw and open the throat as you inhale just before speaking.
2. Hold the throat open as you begin to bring the abdomen toward the spinal column preceding verbal utterance.
3. Keep the throat, jaw, and back of tongue relaxed during speech.

Of course, you must eventually learn just how much relaxation you need in the throat, jaw, and tongue for efficient performance. At the outset, you should strive for as much relaxation as you can develop, through work with the exercises listed in Chap. 9 and speak the *hhhnnn*, *m*, *ah*, *o*, *nah*, *no*, and the sentences, with the mechanisms thoroughly relaxed. While you are doing this, you should not worry about the clearness of the enunciation. That will come later as you begin to put just the right amount of tonicity into the muscles involved in voice production.

Every time you speak, you should be careful to apply the principles suggested in this chapter in their proper sequence. You should:

1. Stand with good posture.
2. Relax the jaw and tongue and open the throat during inhalation.

3. Keep the muscles of the jaw and tongue relaxed and the throat open as you move the abdomen toward the spinal column just before verbal utterance.

4. Keep the jaw and tongue relaxed and the throat open during speech.

5. Try to feel vibrations toward the front of the face in the mouth or in the cheekbones, around the eyes, and in the forehead as you speak the sounds.

If you apply these principles correctly, the sounds you make will be tones rather than noises because they are free from tension.

# PRACTICE SELECTIONS

## CAROLINE[1]

### Part II

*Thomas Campbell*

Gem of the crimson coloured even,
  Companion of retiring day
Why at the closing gates of heaven,
  Beloved star, dost thou delay?

So fair thy pensile beauty burns,
  When soft the tear of twilight flows,
So due thy plighted step returns,
  To chambers brighter than the rose;

To peace, to pleasure, and to love
  So kind a star thou seem'st to be,
Sure some enamoured orb above
  Descends and burns to meet with thee.

Thine is the breathing, blushing hour,
  When all unheavenly passions fly;
Chased by the soul-subduing power
  Of love's delicious witchery.

Oh! sacred to the fall of day,
  Queen of propitious stars, appear!
And early rise, and long delay,
  When Caroline herself is here.

Shine on her chosen green resort,
  Where trees the sunward summit crown;
And wanton flowers, that well may court
  An angel's feet to tread them down.

Shine on her sweetly scented road,
  Thou star of evening's purple dome!
That lead'st the nightingale abroad,
  And guid'st the pilgrim to his home.

[1] *The Poetical Works of Thomas Campbell*, J. Crissy, Philadelphia, 1844.

Shine, where my charmer's sweeter breath
  Embalms thy soft exhaling dew;
Where dying winds a sigh bequeath
  To kiss her cheek of rosy hue.

Where, winnowed by the gentle air,
  Her silken tresses darkly flow,
And fall upon her brows so fair,
  Like shadows on the mountain snow.

Thus, ever thus, at day's decline
  In converse sweet to wander far,
Oh! bring with thee my Caroline,
  And thou shalt be my ruling star!

HYMN TO SELENE[1]

Daughters of Jove, whose voice is melody,
Muses, who know and rule all minstrelsy,
Sing the wide-winged Moon! Around the earth,
From her immortal head in Heaven shot forth,
Far light is scattered—boundless glory springs;
Where'er she spreads her many-beaming wings
The lampless air glows round her golden crown.

But when the Moon divine from Heaven is gone
Under the sea, her beams within abide,
Till, bathing her bright limbs in Ocean's tide,
Clothing her form in garments glittering far,
And having yoked to her immortal car
The beam-invested steeds whose necks on high
Curve back, she drives to a remoter sky
A western Crescent, borne impetuously.
Then is made full the circle of her light,
And as she grows, her beams more bright and bright
Are poured from Heaven, where she is hovering then,
A wonder and a sign to mortal men.

The Son of Saturn with this glorious Power
Mingled in love and sleep—to whom she bore
Pandeia, a bright maid of beauty rare
Among the Gods, whose lives eternal are.

[1] From *Homeric Hymns*, translated by Percy Bysshe Shelley, in Mark Van Doren, *An Anthology of World Poetry*, Albert & Charles Boni, Inc., New York, 1928.

Hail Queen, great Moon, white-armed Divinity,
Fair-haired and favorable! thus with thee
My song beginning, by its music sweet
Shall make immortal many a glorious feat
Of demigods, with lovely lips, so well
Which minstrels, servants of the Muses, tell.

## TO HELEN[1]

*Edgar Allan Poe*

Helen, thy beauty is to me
  Like those Nicaean barks of yore,
That gently, o'er perfumed sea,
  The weary, wayworn wanderer bore
  To his own native shore.

On desperate seas long wont to roam,
  Thy hyacinth hair, thy classic face,
Thy Naiad airs have brought me home
  To the glory that was Greece
  And the grandeur that was Rome.

Lo! in yon brilliant window-niche
  How statue-like I see thee stand,
The agate lamp within thy hand!
  Ah, Psyche, from the regions which
  Are Holy Land!

## THE EVENING STAR[2]

*L. E. L.*

How beautiful the twilight sky,
  Whose starry worlds now spread,
Amid the purple depths of eve,
  Their glory o'er my head!

And there is one—a radiant one—
  Amid the rest shines he,
As if just risen from his sleep,
  Within the mighty sea.

[1] From *The Poems of Edgar Allan Poe*, edited by Killis Campbell, Ginn and Company, Boston, 1917.

[2] From *The Amulet*, edited by S. C. Hall, published by Frederick Westley, and A. H. Davis, London, 1833.

The clouds fall off in glittering flakes
  Before his shining brow;
So moves a ship that flings the waves
  In bright foam from its prow.

I marvel not in former days,
  Ere purer light was given,
That men fell down and worshipped thee,
  A spirit-king in heaven.

But now that knowledge great and high
  Is kindled in man's soul,
We know thee but the glorious part
  Of a more glorious whole.

Oh, mysteries of night! that fill
  The mind with awe and love!
How visibly the power of God
  Is manifest above!

Oh! might and majesty that reign
  Upon the midnight sky!—
Creed of my hope! I feel thy truth
  Whene'er I gaze on high.

## GIVE[1]

*A. E. Brown*

Give me a quill from an eagle's wing,
I'll write a sign to stay,
And tack it on the human heart
To guide him on his way.
Give me a soul that burns with fire,
A message from on high;
I'll pass it to my fellowman
Where it will never die.
Give me faith, hope and love,
Though the way be rough and hard,
And I will reach a heavenly place,
Where I shall see my God.

[1] From *Throbs from the West* by A. E. Brown. Copyright, 1932, A. E. Brown, El Paso, Tex.

## TODAY[1]

*A. E. Brown*

"Start the day on the wings of the morning"
And soar into the sky;
Worms and snails crawl the earth,
But eagles mount on high.
Give the day the best you have,
Withhold not anything,
Then as the sun goes down at eve,
The chimes in your soul will ring.

## THOUGHTS

*C. Raymond Van Dusen*

"I'll leave my cattle to die and rot in the fields;
My horses will slowly starve to death in their stalls;
My crops will be burned to ashes by the noonday sun;
My children will famish from lack of water and food;
There is little that I can do to help them but to work and to pray to God that He will cool the rays of the sun and bring us the rain."
These were the thoughts of the golden-tanned farmer as he looked out across stretches of hot dust which once were fields of waving grain;
These were the thoughts of hope, this was the faith of an American at a time of great despair.

"The years have gone fast since the great drought;
My fattened cattle graze in the tall grass;
My crops wave heavily over wide fields;
My children have grown tall and strong now;
There is little that I can do to help them but to work and to pray to God that He will cool the rays of the sun and bring us the rain."
These were the thoughts of hope, this was the faith of an American at a time of great joy.

[1] From *Throbs from the West*, by A. E. Brown, Copyright, 1932, A. E. Brown, El Paso, Tex.

# 14

# Varying the Voice

THE VOICE is no exception to the old saw which states "Variety is the spice," etc. As well as being pleasant in quality, the voice should be dynamic and flexible. The tones should vary in degrees of force, and the pitch should change easily with the ideas and emotions expressed by the speaker. As Lew Sarett[1] has put it: "A voice that has resonance, mellowness, flexibility and control expresses nuances of thought and feeling that a bad voice, uttering the same words, fails to express. . . . "

A flat, monotonous voice not only fails as a medium for the speaker's mental and physical inner workings, but also detracts from his general effect on the listener; it may level him to the category of the drab, uninteresting bore. A voice that varies in quality, pitch, rate, and intensity adds life and color to his personality; it makes others sit up and take notice when he begins to speak, and it helps him to hold the attention of his audience until he has finished what he has to say. A voice that lacks variety in one or another of these attributes falls flat at the very outset, and the listener's attention wanes.

The causes for vocal monotony are numerous; among them are mental and physical apathy, defective hearing, and poor habits of vocalization.

Each of these faults requires a special correction program. This chapter considers only poor habits of vocalization, that is, vocal variety from the standpoint of voice production.[2]

[1] SARETT, L., and W. T. FOSTER, *Basic Principles of Speech*, pp. 194–195, Houghton Mifflin Company, Boston, 1936.

[2] Vocal variations for interpreting the printed word will not be considered here, since this subject is outside the bounds of a program in voice training. The work in varying the voice will merely lay the foundation for training in oral interpretation.

This includes techniques that help to vary the pitch, intensity, and rate of speaking.[1]

## *Varying the Pitch*

Most of us have a greater pitch range than we ever use in speech. We can develop that range if we are willing to make some preparations. First, we should find the pitch that is best suited to our individual mechanisms. To do this carry out the following directions:

1. Take a good standing position, inhale, and speak an *ah* sound as you would ordinarily produce it.
2. Speak *ah* at a slightly higher pitch and make a subjective estimate as to whether or not it came easily.
3. Go back to the original pitch and make comparisons.
4. Speak *ah* at a slightly lower pitch.
5. Try *ah* again at the original pitch. Did you find the *ah* at the lower pitch easier to produce than the original *ah?*
6. If the original pitch came with less effort, then you should adopt this as the average and build the variations around it.
7. If you found that the higher or the lower pitch was more satisfactory, then you should make further tests.
8. Assuming that you found that the lower *ah* came more easily than the original *ah*, try an *ah* at a still lower pitch and compare results again. In like manner, if the higher pitch was more satisfactory than the original, try for an even higher pitch and make comparisons.
9. Continue this procedure until you have found the pitch at which you speak the *ah* sound most easily, then use that pitch as the average sound around which you develop your pitch range.

Raise and lower the pitch of your voice as you count from 1 to 8. Use the patterns which follow as guides for practice. Be careful to stay within an easy pitch range.

[1] The variations of vocal quality will not be discussed, even though it is possible to learn to effect changes in quality. The quality of most persons voices changes automatically with changes in the emotional state. If an individual does not have a vocal disorder or if he is not apathetic, the qualities of the voice will be many, depending upon the state of his mind and emotions. The teacher of dramatics and oral interpretation may want to deal with the affected qualities. Fundamentally, these are not problems to be considered in this course.

PITCH

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| High | | | | | | | | |
| | | 2 | | | | 6 | | |
| Average | 1 | | 3 | | 5 | | 7 | |
| | | | | 4 | | | | 8 |
| Low | | | | | | | | |

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| High | | | | 4 | | | | |
| | | | 3 | | 5 | | | |
| | | 2 | | | | 6 | | |
| Average | 1 | | | | | | 7 | 8 |
| Low | | | | | | | | |

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| High | | | | | | | | |
| Average | 1 | | | | 5 | | 7 | 8 |
| | | 2 | | 4 | | 6 | | |
| | | | 3 | | | | | |
| Low | | | | | | | | |

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| High | | | | | | | | |
| Average | 1 | | | | | | 7 | 8 |
| | | 2 | | | | 6 | | |
| | | | 3 | | 5 | | | |
| Low | | | | 4 | | | | |

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| High | | | 3 | | | | | |
| | | 2 | | | | | | |
| Average | 1 | | | | | | | 8 |
| | | | | | | | 7 | |
| | | | | 4 | | 6 | | |
| Low | | | | | 5 | | | |

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| High | | | | | 5 | | | |
| | | | | 4 | | 6 | | |
| | | | | | | | 7 | |
| Average | 1 | | | | | | | 8 |
| | | 2 | | | | | | |
| Low | | | 3 | | | | | |

## *Varying the Intensity*

Speak an *ah* sound to discover a loudness which will serve as a good average for your speech mechanism; then use the patterns suggested for varying the pitch as guides for varying the intensity. Merely substitute the words *Intensity; Loud, Aerage, Weak* for the words *Pitch: High, Average, Low* in the margin of the above patterns and count from 1 to 8, increasing and decreasing the loudness of the voice as prescribed.

Vary the intensity *only* as you practice these exercises. Try to keep the voice at your average pitch as you vary the loudness.

## *Varying the Rate*

Use the following patterns as you practice varying the rate of speaking. Be careful to keep the pitch and intensity at your average as you count from 1 to 8. Let the dots between the numbers indicate the length of the pause.

1 2 3 4 5 6 7 8
1 . 2 . 3 . 4 . 5 . 6 . 7 . 8
1 . 2 3 . 4 . 5 6 . 7 . 8
1 2 . 3 4 . 5 6 . 7 8
1 . 2 3 4 . 5 . 6 7 8
1 . . 2 . . 3 . . 4 . . 5 6 7 8
1 2 . . 3 4 5 . 6 . 7 . . 8
1 . . . 2 3 4 . 5 . . 6 . . 7 8

Use a metronome to help you establish the rhythm and to measure the length of time between the counts. Each click of the metronome should indicate a number or a dot. For example, in the pattern:

1 . . 2 . . 3 . . 4 . . 5 6 7 8

there should be 16 clicks of the metronome (the total number of dots and numbers).

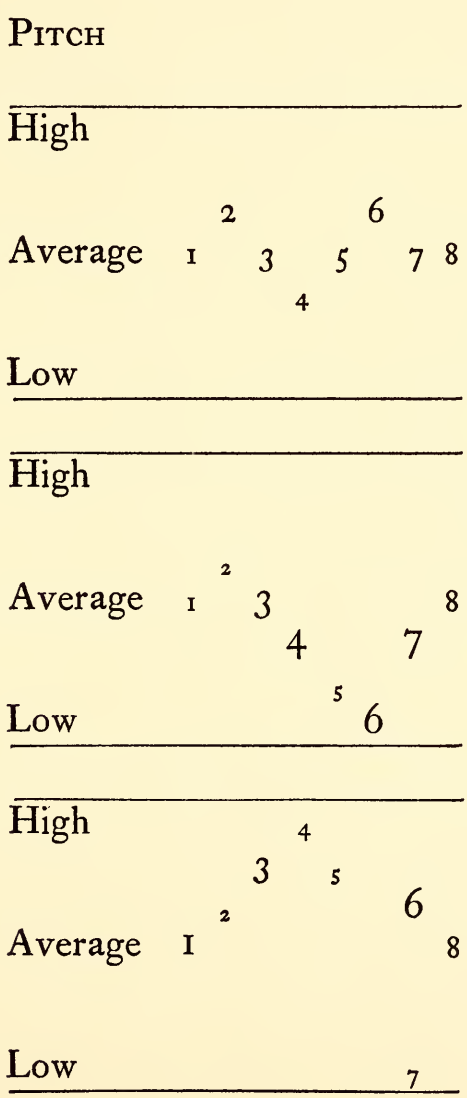
Try all the patterns at a speed of 85 clicks per minute. Then increase the speed to 90 clicks per minute and count through each of the patterns. Continue this exercise, in-

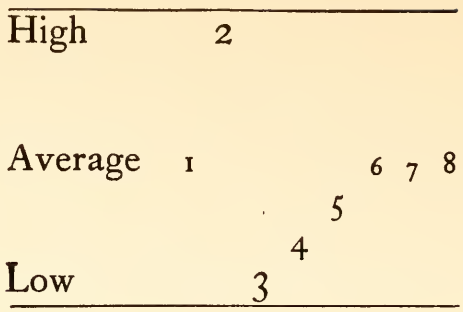
creasing the rate in steps of 5 clicks per minute, until you are unable to keep up with the speed of the metronome.

### *Varying the Pitch and Intensity Simultaneously*

Vary the pitch and intensity as you count from 1 to 8, using the following patterns. Raise and lower the pitch as you did in the first exercise and let the size of the print indicate the degree of loudness.

(1 2 3 4 5 6 7 8)
↑
(average)

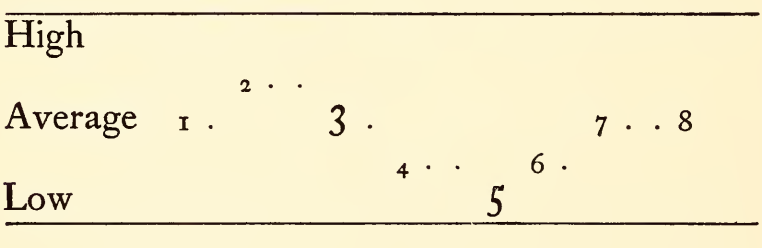


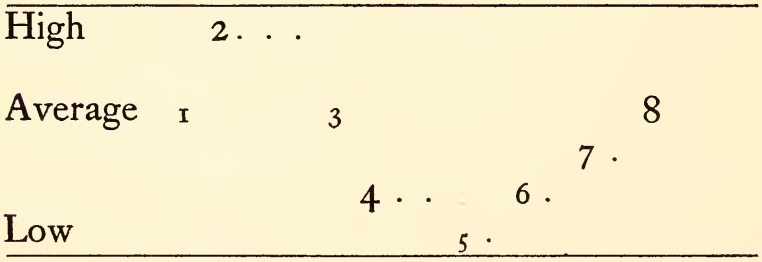


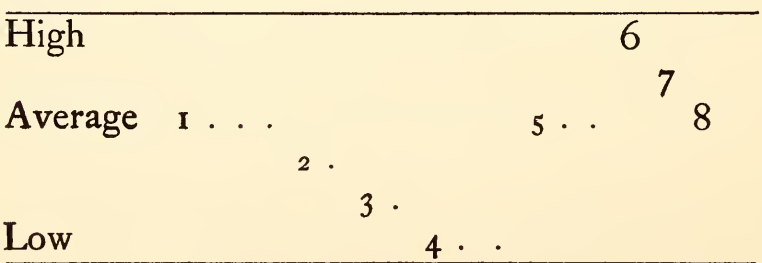

## *Varying All Elements Simultaneously*

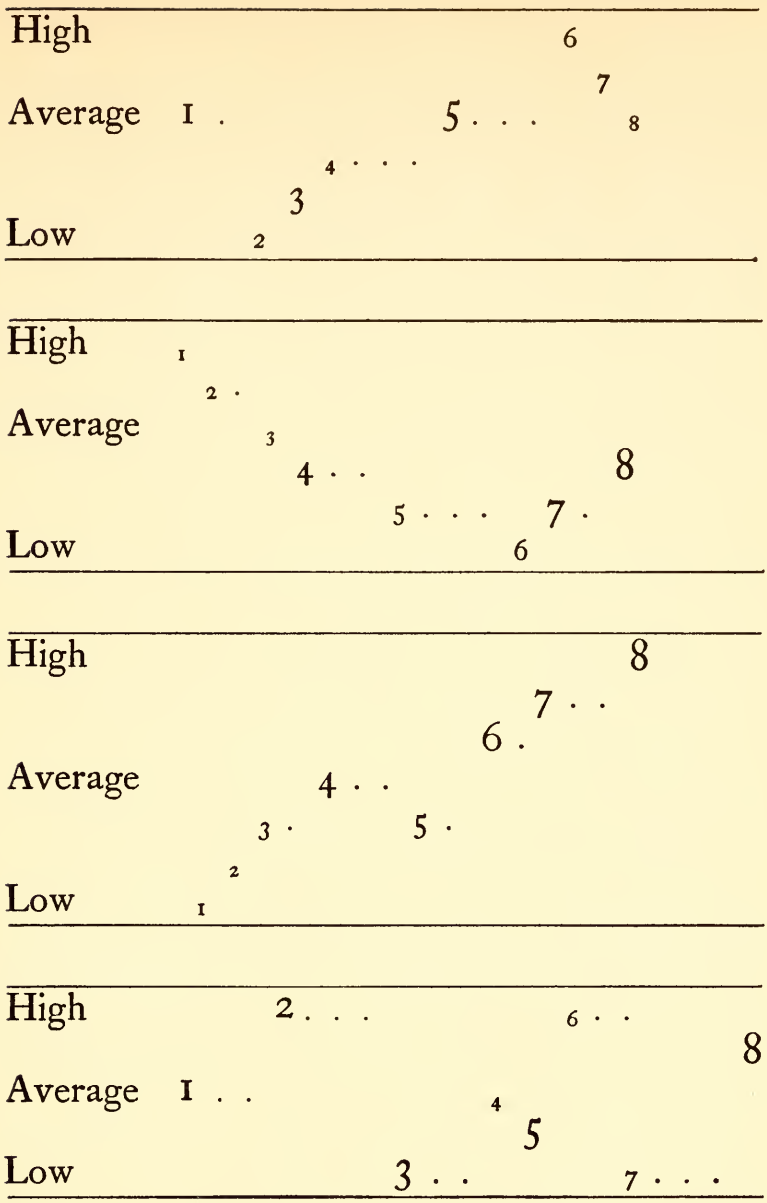
Vary the pitch, intensity, and rate as you count from 1 to 8, using the following patterns. Let the place of the number on the scale indicate the pitch; the size of the number, the degree of intensity; and the distance between numbers, the length of pause.

PITCH






Use the metronome as you practice these patterns. Set the tempo at 85 beats per minute and then, as you develop the ability to vary all elements simultaneously at this tempo, increase the rate in steps of 5 beats per minute.

Develop vocal flexibility through reading the newspaper aloud. Try to emulate the news commentator on the radio as you do so. You might gain by setting up an imitation microphone and imagining that you are actually broadcast-

ing. If you have a public-address system in your radio, use that for your faked broadcast.

Vary the pitch, intensity, and rate as you read passages from well-written books and magazines. Apply the principles of tone production outlined in the foregoing chapter as you practice the exercises and do the reading. Use your ability to vary the voice every time you speak.

# PRACTICE SELECTIONS

## *For Varying Pitch*

### OVER THE ROOFS[1]

*Sara Teasdale*

I

Oh chimes set high on the sunny tower
    Ring on, ring on unendingly,
Make all the hours a single hour,
For when the dusk begins to flower,
    The man I love will come to me! . . .

But no, go slowly as you will,
    I should not bid you hasten so,
For while I wait for love to come,
Some other girl is standing dumb,
    Fearing her love will go.

II

Oh white steam over the roofs, blow high!
    Oh chimes in the tower ring clear and free!
Oh sun awake in the covered sky,
    For the man I love, loves me! . . .

Oh drifting steam disperse and die,
    Oh tower stand shrouded toward the south,—
Fate heard afar my happy cry,
    And laid her finger on my mouth.

III

The dusk was blue with blowing mist,
    The lights were spangles in a veil,
And from the clamor far below
    Floated faint music like a wail.

It voiced what I shall never speak,
    My heart was breaking all night long,
But when the dawn was hard and gray,
    My tears distilled into a song.

[1] From *Rivers to the Sea* by Sara Teasdale, by permission of The Macmillan Company, New York, 1927. Copyright, 1915, The Macmillan Company.

IV

I said, "I have shut my heart
As one shuts an open door,
That Love may starve therein
And trouble me no more."

But over the roofs there came
The wet new wind of May,
And a tune blew up from the curb
Where the street-pianos play.

My room was white with the sun
And Love cried out in me,
"I am strong, I will break your heart
Unless you set me free."

THE PARADOX OF TIME[1]

Time goes, you say? Ah, no!
Alas, Time stays, *we* go;
Or else, were this not so,
What need to chain the hours,
For Youth were always ours?
Time goes, you say?—ah, no!

Ours is the eyes' deceit
Of men whose flying feet
Lead through some landscape low;
We pass, and think we see
The earth's fixed surface flee:—
Alas, Time stays,—we go!

Once in the days of old,
Your locks were curling gold,
And mine had shamed the crow.
Now, in the self-same age;
Time goes, you say?—ah, no!

Once, when my voice was strong,
I filled the woods with song
To praise your "rose" and "snow";

[1] Translated from the French by Austin Dobson, in Burton Egbert Stevenson, *Home Book of Verse*, Henry Holt and Company, New York, 1922.

My bird, that sang, is dead;
Where are your roses fled?
  Alas, Time stays,—we go!

See, in what traversed ways,
What backward Fate delays
  The hopes we used to know;
What are your old desires?—
Ah, where those vanished fires?
  Time goes, you say?—ah, no!

How far, how far, O Sweet,
The past behind our feet
  Lies in the even-glow!
Now on the forward way,
Let us fold hands, and pray;
  Alas, Time stays,—*we* go.

## WHO[1]

*A. E. Brown*

Who spread the ocean, and piled the mountains high?
  Who hung the planets and painted the sky?
Who makes the lightning, and the thunder's roll,
  And puts His Spirit in a man's soul?

Who holds the winds as they sigh and pass,
  And roar up the canyon and over the grass?
Who carries the snow to the mountain peaks
  And pours it down in laughing creeks?

Who gathers the waters in His hand
  And pours it out on the thirsty land?
Who filled the earth with beauties to see,
  To gladden the heart of you and me?

Who put the song in the mockingbird's throat,
  And made an ear to catch its note?
Who made you, so wonderfully wrought—
  Filled you with love, hope and thought?

[1] From *Throbs from the West* by A. E. Brown. Copyright, 1932, A. E. Brown, El Paso, Tex.

Who put wings on the imagination
  And taught them to fly beyond creation?
Who made the heart and filled it with love?
  The God of the Heaven, the God above.

## *For Varying Intensity*

### THE RED RIVER VOYAGEUR[1]

*John Greenleaf Whittier*

Out and in the river is winding
  The links of its long, red chain,
Through belts of dusky pine-land
  And gusty leagues of plain.

Only, at times, a smoke-wreath
  With the drifting cloud-rack joins,—
The smoke of the hunting-lodges
  Of the wild Assiniboins!

Drearily blows the north-wind
  From the land of ice and snow;
The eyes that look are weary,
  And heavy the hands that row.

And with one foot on the water,
  And one upon the shore,
The Angel of Shadow gives warning
  That day shall be no more.

Is it the clang of wild-geese?
  Is it the Indian's yell,
That lends to the voice of the north-wind
  The tones of a far-off bell?

The voyageur smiles as he listens
  To the sound that grows apace;
Well he knows the vesper ringing
  Of the bells of St. Boniface.

[1] From *The Complete Poetical Works of John Greenleaf Whittier*. Copyright, 1894, Houghton Mifflin Company, Boston.

The bells of the Roman Mission,
  That call from their turrets twain,
To the boatman on the river,
  To the hunter on the plain!

Even so in our mortal journey
  The bitter north-winds blow,
And thus upon life's Red River
  Our hearts, as oarsmen, row.

And when the Angel of Shadow
  Rests his feet on wave and shore,
And our eyes grow dim with watching
  And our hearts faint at the oar,

Happy is he who heareth
  The signal of his release
In the bells of the Holy City,
  The chimes of eternal peace!

## THE SISTERS[1]

*John Greenleaf Whittier*

Annie and Rhoda, sisters twain,
Woke in the night to the sound of rain,

The rush of wind, the ramp and roar
Of great waves climbing a rocky shore.

Annie rose up in her bed-gown white,
And looked out into the storm and night.

"Hush and hearken!" she cried in fear,
"Hearest thou nothing, sister dear?"

"I hear the sea, and the plash of rain,
And roar of the northeast hurricane.

"Get thee back to the bed so warm,
No good comes of watching a storm.

[1] From *The Complete Poetical Works of John Greenleaf Whittier*. Copyright, 1894, Houghton Mifflin Company, Boston.

"What is it to thee, I fain would know,
That waves are roaring and wild winds blow?

"No lover of thine's afloat to miss
The harbor-lights on a night like this."

"But I heard a voice cry out my name,
Up from the sea on the wind it came!

"Twice and thrice have I heard it call,
And the voice is the voice of Estwick Hall!"

On her pillow the sister tossed her head.
"Hall of the Heron is safe," she said.

"In the tautest schooner that ever swam
He rides at anchor in Annisquam.

"And, if in peril from swamping sea
Or lee shore rocks, would he call on thee?"

But the girl heard only the wind and tide,
And wringing her small white hands she cried:

"O sister Rhoda, there's something wrong;
I hear it again, so loud and long.

" 'Annie! Annie!' I hear it call,
And the voice is the voice of Estwick Hall!"

Up sprang the elder, with eyes aflame,
"Thou liest! He never would call thy name!

"If he did, I would pray the wind and sea
To keep him forever from thee and me.' "

Then out of the sea blew a dreadful blast;
Like the cry of a dying man it passed.

The young girl hushed on her lips a groan,
But through her tears a strange light shone,—

The solemn joy of her heart's release
To own and cherish its love in peace.

"Dearest!" she whispered, under breath.
"Life was a lie, but truth is death.

"The love I hid from myself away
Shall crown me now in the light of day.

"My ears shall never to wooer list,
Never by lover my lips be kissed.

"Sacred to thee am I henceforth,
Thou in heaven and I on earth!"

She came and stood by her sister's bed:
"Hall of the Heron is dead!" she said.

"The wind and the waves their work have done,
We shall see him no more beneath the sun.

"Little will reck that heart of thine;
It loved him not with a love like mine.

"I, for his sake, were he but here,
Could hem and 'broider thy bridal gear,

"Though hands should tremble and eyes be wet,
And stitch for stitch in my heart be set.

"But now my soul with his soul I wed;
Thine the living, and mine the dead!"

## *For Varying Rate*

### THE OLD CLOCK ON THE STAIRS[1]

*Henry Wadsworth Longfellow*

Somewhat back from the village street
Stands the old-fashioned country-seat.
Across its antique portico
Tall poplar-trees their shadows throw
And from its station in the hall
An ancient timepiece says to all,—
"Forever—never!
Never—forever!"

[1] From *The Complete Poetical Works of Henry Wadsworth Longfellow*. Copyright, 1902, Houghton Mifflin Company, Boston.

Half-way up the stairs it stands,
And points and beckons with its hands
From its case of massive oak,
Like a monk, who, under his cloak,
Crosses himself, and sighs, alas!
With sorrowful voice to all who pass,—
"Forever—never!
Never—forever!"

By day its voice is low and light;
But in the silent dead of night,
Distinct as a passing footstep's fall,
It echoes along the vacant hall,
Along the ceiling, along the floor,
And seems to say, at each chamber-door—
"Forever—never!
Never—forever!"

Through days of sorrow and of mirth,
Through days of death and days of birth,
Through every swift vicissitude
Of changeful time, unchanged it has stood,
And as if, like God, it all things saw,
It calmly repeats those words of awe,—
"Forever—never!
Never—forever!"

In that mansion used to be
Free-hearted Hospitality;
His great fires up the chimney roared;
The stranger feasted at his board;
But, like the skeleton at the feast,
That warning timepiece never ceased,—
"Forever—never!
Never—forever!"

There groups of merry children played,
There youths and maidens dreaming strayed;
O precious hours! O golden prime,
And affluence of love and time!
Even as a miser counts his gold,
Those hours the ancient timepiece told,—
"Forever—never!
Never—forever!"

From that chamber, clothed in white,
The bride came forth on her wedding night;
There, in that silent room below,
The dead lay in his shroud of snow;
And in the hush that followed the prayer,
Was heard the old clock on the stair,—
"Forever—never!
Never—forever!"

All are scattered now and fled,
Some are married, some are dead;
And when I ask, with throbs of pain,
"Ah! when shall they all meet again?"
As in the days long since gone by,
The ancient timepiece makes reply,
"Forever—never!
Never—forever!"

Never here, forever there,
Where all parting, pain, and care,
And death and time shall disappear,—
Forever there, but never here!
The horologe of Eternity
Sayeth this incessantly,—
"Forever—never!
Never—forever!"

## JOHN OF TOURS[1]

*Anonymous*

John of Tours is back with peace,
But he comes home ill at ease.

"Good-morrow, mother." "Good-morrow, son,
Your wife has borne you a little one."

"Go now, mother, go before,
Make me a bed upon the floor.

[1] Translated from the French by D. G. Rossetti, from *The Collected Works of Dante Gabriel Rossetti*, Vol. II, Ellis & Elvey, London, 1890.

"Very low your feet must fall,
That my wife hear not at all."

As it neared the midnight toll,
John of Tours gives up his soul.

"Tell me now, my mother dear,
What's the crying that I hear?"

"Daughter, it's the children wake
Crying with their teeth that ache."

"Tell me, though, my mother dear,
What's the knocking that I hear?"

"Daughter, it's the carpenter
Mending planks upon the stair."

"Tell me, too, my mother dear,
What is the singing that I hear?"

"Daughter, it's the priests in rows
Going round about our house."

"Tell me then, my mother, my dear,
What's the dress that I should wear?"

"Daughter, any reds or blues,
But the black is most in use."

"Nay, but say, my mother, my dear,
Why do you fall weeping here?"

"Oh, the truth must be said,—
It's that John of Tours is dead."

"Mother, let the sexton know
That the grave must be for two;

"Aye, and still have room to spare,
For you must shut the baby there."

## FROM "THE PASSIONATE PILGRIM"[1]

*William Shakespeare*

Crabbed age and youth cannot live together:
Youth is full of pleasure, age is full of care;
Youth like summer morn, age like winter weather;
Youth like summer brave, age like winter bare.
Youth is full of sport, age's breath is short;
  Youth is nimble, age is lame;
Youth is hot and bold, age is weak and cold;
Youth is wild, and age is tame.
Age, I do abhor thee, youth, I do adore thee;
  O, my love, my love is young!
Age, I do defy thee; O, sweet shepherd, hie thee,
  For methinks thou stay'st too long!

## LIFE[2]

*A. E. Brown*

A pain, a breath, a cry;
A smile, a tear, a lullaby;
A light, a shade, a gloom;
A song, a dirge, a tomb;
And like a candle in the stick,
Life glows and flickers a moment,
While burns out the wick.

# *For Varying All Factors Simultaneously*

## LA MEXICANA[3]

*Charles Swain*

A vision from the world of thought—
  A dream of golden bowers;
When Youth and Time, like happy friends,
  Were wandering 'mid the flowers:

[1] Lines from "The Passionate Pilgrim" by William Shakespeare from *Venus and Adonis, Lucrece and the Minor Poems*, edited by Albert Feuillerat. Copyright, Yale University Press, New Haven, 1927.

[2] From *Throbs from the West* by A. E. Brown. Copyright, 1932, A. E. Brown, El Paso, Tex.

[3] From *The Amulet*, edited by S. C. Hall, published by Frederick Westley, and A. H. Davis, London, 1833.

When Love came like an angel down,
  His radiant spells to weave;
And Hope sang like the lark at morn—
  The nightingale at eve.

Within the mirror of the past,
  How beautiful arise
The long-lost hues of early life—
  The stars of Memory's skies!
When *one* bright beam of maiden's eye
  Was sunlight to the mind;
*One* voice, a melody more sweet
  Than Poesy may find!

Our painter's hand hath caught the power
  And spirit of romance;
How graceful that declining head!
  How soft the downcast glance!
She lists!—'tis not the vesper-hymn
  Along the valley borne,
Nor distant voice of forest-streams—
  'Tis for her hunter's horn!

Her hunter's horn!—at break of day,
  She heard his signal sound;
She saw across the misty hills
  His own proud courser bound:
With rifle, lance, and bended bow,
  To hunt the llama there;
Or chase, perchance, a nobler foe—
  The panther from his lair.

Why stays he yet?—the lonely moon
  Looks o'er the mountains blue;
The wild swan seeks her reedy nest;
  The stars gleam faint and few;
The deer lie slumbering by the stream,
  Half hid their crested brow;
And dreary chime the midnight bells:—
  Where stays her hunter now?

Why spring the startled deer afoot?
  Why wake the wild birds near?

She lists!—but, save the midnight chime,
  No whisper meets her ear.
Hark!—hark! they *are* his bugle-notes
  That up the river glide!
And, swift as echo to the sound,
  Her hunter's at her side!

## FROM "THE TRAVELLER"[1]

*Oliver Goldsmith*

When thus Creation's charms around combine,
Amidst the store, should thankless pride repine?
Say, should the philosophic mind disdain
That good which makes each humbler bosom vain?
Let school-taught pride dissemble all it can,
These little things are great to little man;
And wiser he, whose sympathetic mind
Exults in all the good of all mankind.
Ye glittering towns, with wealth and splendour crown'd;
Ye fields, where summer spreads profusion round;
Ye lakes, whose vessels catch the busy gale;
Ye bending swains, that dress the flowery vale;
For me your tributary stores combine:
Creation's heir, the world, the world is mine!

## THE TABLES TURNED[2]

*William Wordsworth*

Up! Up! my friend, and quit your books;
Or surely you'll grow double:
Up! Up! my friend, and clear your looks;
Why all this toil and trouble?

The sun, above the mountain's head,
A freshening lustre mellow
Through all the long green fields has spread
His first sweet evening yellow.

[1] From *The Works of Oliver Goldsmith*, edited by Peter Cunningham, F.S.A., G. P. Putnam's Sons, New York, 1908.

[2] From *Prose, Poetry and Drama for Oral Interpretation*, selected and arranged by William J. Farma, Harper & Brothers, New York, 1930.

Books! 'tis a dull and endless strife:
Come, hear the woodland linnet,
How sweet his music! on my life
There's more of wisdom in it.

And hark! how blithe the throstle sings!
He, too, is no mean preacher:
Come forth into the light of things,
Let Nature be your teacher.

She has a world of ready wealth,
Our minds and hearts to bless—
Spontaneous wisdom breathed by health,
Truth breathed by cheerfulness.

One impulse from a vernal wood
May teach you more of man,
Of moral evil and of good,
Than all the sages can.

Sweet is the lore which Nature brings;
Our meddling intellect
Misshapes the beauteous forms of things:—
We murder to dissect.

Enough to Science and of Art;
Close up those barren leaves;
Come forth, and bring with you a heart
That watches and receives.

## TRANSLATION FROM "MEDEA"[1]

*Thomas Campbell*

Tell me, ye bards, whose skill sublime
First charmed the ear of youthful Time,
With numbers wrapt in heav'nly fire;
Who bade delighted Echo swell
The trembling transport of the lyre,
The murmur of the shell,—
Why to the burst of Joy alone
Accords sweet Music's soothing tone?

[1] From *The Poetical Works of Thomas Campbell*, J. Crissy, Philadelphia, 1844.

Why can no bard, with magic strain
In slumbers steep the heart of pain?
While varied tones obey your sweep
The mild, the plaintive, and the deep,
Bends not despairing Grief to hear
Your golden lute, with ravished ear?
Oh! has your sweetest shell no power to bind
The fiercer pangs that shake the mind,
And lull the wrath, at whose command
Murder bares her gory hand?
When flushed with joy, the rosy throng
Weave the light dance, ye swell the song!
Cease, ye vain warblers! cease to charm
The breast with other raptures warm!
Cease! till your hand with magic strain
In slumbers steep the heart of pain!

# 15

# Projecting the Voice

A FRESHMAN, filling in a questionnaire regarding his speech, came to the question: "Do you have any vocal difficulties that you know about?" He thought for a moment and, then, inspired, he wrote in the space which followed: "I speak slightly through my mouth."

Perhaps you have the same vocal difficulty; you speak slightly through the mouth—so slightly, in fact, that your voice does not reach the ears of the person who is supposed to hear what you have to say. You may walk along the street, see an acquaintance and, in your beard, mumble, "Hello." The other person does not hear the greeting and thinks he has been snubbed. You need to learn to *project* the voice. A "hello" or, for that matter, any verbal utterance, is of no use unless the other fellow hears it.

You must make the voice carry easily from its source to the ears of the listener. You should speak so that the other fellow can hear you without the slightest effort on his part but you do not need to speak so loudly that you blast the listener's eardrums.

## *Principles to Apply for Good Projection*

If you apply the following factors of vocalization you will have no trouble making your listeners hear what you have to say, and your vocalization will come freely and easily:

1. Forceful air column.
2. Open resonators.
3. Clear, resonant tone.
4. Clear, distinct enunciation.

You should apply the principles of breathing as suggested in Chap. 11. You should take the air in through the mouth

as you inhale. This will open the throat. Then you should try to hold the throat open and attempt to develop a resonant voice as you begin to speak.

You will lay the foundation for a well-projected voice if you will do a good job of applying the basic principles of vocalization. Then, with these as a base, if you form the words clearly and distinctly, you will succeed in putting your voice into the ears of your listeners.

Articulation plays a vital part in projection. You have observed this many times when listening to plays and speeches presented in buildings with large auditoriums. When the author was in his teens, he attended frequently the Chicago Civic Theatre. Of financial necessity, he took his seat in the very last row of the balcony and marveled at the ease with which the actors were able to make him hear the lines of *The Taming of the Shrew*, *Romeo and Juliet*, and other classics. He knows now that they accomplished this not by straining their throats and yelling, but by applying principles of good vocalization and carefully carving each of their words so that there would be no doubt as to what they had said. They did not slur over their words, omitting some sounds and swallowing others. They made every word ring clear so that there was no doubt in any listener's mind as to what had been said. They were successful in projecting their voices from the stage to the very last row.

From study of the succeeding chapter, you will learn some of the fundamental principles regarding the formation of specific speech sounds. If you are successful in applying this information, you will accomplish much toward projecting your voice when you begin to speak.

## *Some Procedures for Improving Projection*

Along with your efforts to improve your enunciation you should practice the following exercises:

1. Stand in one corner of a large room and whisper sentences to an imaginary person in the opposite corner. You will have to form the words very carefully and whisper loudly in order to make him hear you. Keep your throat relaxed and speak such sentences as, "It is warm today,

isn't it?" and "We are having pleasant weather these days, aren't we?"

2. After you have whispered the sentences across the room several times, speak them aloud. Do not tense the muscles of the jaw, throat, and larynx or attempt to speak loudly. Your voice will carry very well if you will enunciate the words clearly and distinctly and apply all the principles of vocalization.

3. Find an auditorium or a band shell where you may practice projecting the voice and proceed with exercises 1 and 2. Station another person near the platform at first, then have him gradually move away. Do not increase the loudness of the voice as he moves away but make him hear you easily.

4. Give the following orders in a voice loud enough for a squad of twelve men, abreast and 40 inches apart, to hear:

(1) Parade (2) REST
(1) Eyes (2) RIGHT (3) Ready (4) FRONT
(1) About (2) FACE
(1) Hand (2) SALUTE
(1) Forward (2) MARCH
(1) Double time (2) MARCH
(1) By the right flank (2) MARCH
(1) By the left flank (2) MARCH
(1) Change step (2) MARCH
(1) Inspection (2) ARMS (3) LOCK (4) PIECES
(1) Inspection (2) ARMS (3) UNLOCK (4) PIECES
(1) Port (2) ARMS
(1) Present (2) ARMS
(1) Order (2) ARMS
(1) Right shoulder (2) ARMS

5. Give these orders in a voice loud enough for four squads, one behind the other, at a distance of 40 inches between the ranks and with 40 inches between men abreast, to hear.

6. Give these orders in a voice loud enough for four such organizations abreast to hear.

Every time you speak, make your listener hear every syllable of every word. Yet do not be overprecise or overloud. You will save yourself many repetitions and you will spare your friends and acquaintances the embarrassment that goes with that oft-repeated phrase, "What did you say?"

# PRACTICE SELECTIONS

## RULES FOR THE ROAD[1]

*Edwin Markham*

Stand straight:
Step firmly, throw your weight:
The heaven is high above your head,
The good gray road is faithful to your tread.

Be strong:
Sing to your heart a battle song:
Though hidden foemen lie in wait,
Something is in you that can smile at Fate.

Press through:
Nothing can harm if you are true.
And when the night comes, rest:
The earth is friendly as a mother's breast.

## FROM "THE RAPE OF LUCRECE"[2]

*William Shakespeare*

O' comfort-killing Night, image of hell!
Dim register and notary of shame!
Black stage for tragedies and murders fell!
Vast sin-concealing chaos! nurse of blame!
    Grim cave of death! whispering conspirator
    With close-tongu'd treason and the ravisher!

O' hateful, vaporous, and foggy Night!
Since thou art guilty of my cureless crime,
Muster thy mists to meet the eastern light,
Make war against proportion'd course of time;
Or if thou wilt permit the sun to climb
    His wonted height, yet ere he go to bed,
    Knit poisonous clouds about his golden head.

[1] From *Gates of Paradise* by Edwin Markham, Doubleday, Doran & Company, Inc., New York, 1924. Copyright, 1920, Edwin Markham, reprinted by permission.

[2] Lines from "The Rape of Lucrece" by William Shakespeare from *Venus and Adonis, Lucrece and the Minor Poems*, edited by Albert Feuillerat. Copyright, Yale University Press, New Haven, 1927.

## FROM "OF TRUTH"[1]

*Francis Bacon, Lord Verulam*

The poet that beautified the sect that was otherwise inferior to the rest, saith yet excellently well: *It is a pleasure to stand upon the shore, and to see ships tost upon the sea: a pleasure to stand in the window of a castle, and to see a battle and the adventures thereof below: but no pleasure is comparable to the standing upon the vantage ground of truth* (a hill not to be commanded, and where the air is always clear and serene), *and to see the errors, and wanderings, and mists, and tempests, in the vale below:* so always that this prospect be with pity, and not with swelling or pride. Certainly, it is heaven upon earth, to have a man's mind move in charity, rest in providence, and turn upon the poles of truth.

## AMERICA

*C. Raymond Van Dusen*

*A* is for her armies teaming for the fight,
*M* is for marines as they steam out through the night,
*E* is for earnestness to stem the tides of war,
*R* for rights she's fought for many times before,
*I* is for her industries, acclaimed by all supreme,
*C* is for the cannon, cartridge, and canteen,
*A* is for America, answer to machine.

[1] From *Bacon's Essays*, introduced by Sir Henry Newbolt, T. Nelson & Sons, Ltd., London.

# 16

# Moving the Mechanism

MOST of us wobble the tongue and the lips as we speak. We move them with the bulkiness of a bag of rags on a junk dealer's pushcart and, as a result, our speech is muffled and indistinct. Our listeners must either stand their ears at attention to hear what we are talking about or they must apologetically say, "Sorry, I didn't get it."

Several such remarks daily from various persons are not sufficient to make some of us realize that we should speak more clearly and distinctly. Sometimes a rude shock will do it. I got mine not long ago when I was asked to speak at a convention for the hard-of-hearing. This was to be my first appearance before people handicapped in this way and I hardly knew what to expect. When I arrived, the preceding speaker still had the floor. I noticed that she moved her lips, jaw, and tongue carefully as she spoke.

When my time came to speak, I opened by telling my audience how, once when I was speaking at a hospital for the insane, one of the inmates in the audience got up in the middle of my speech, walked over to the door, whispered something to the guard, and went out.

As I reached this part of my story I noticed that my hard-of-hearing listeners looked extremely blank. However, I continued my narrative:

"While I was talking to several of the guards afterward, I recalled the incident of the inmate's departure and inquired as to what he had said as he left the auditorium. The guard hesitated for a moment and then responded: 'All he said was that that was the longest and the lousiest speech he had ever heard.' "

At this point I expected some sort of response from my audience, but there was none, just dead silence and unchanged faces. I blundered on:

"Then the guard unwittingly added, 'You know, that's the most sensible thing that man has said in years.' "

This fiction had been faithful to me in so many other speeches that I expected at least a snicker. But, no! There wasn't even a pained glance. Thoughts raced through my head. Had they objected to the content of the story? Perhaps they had heard it before. Maybe I hadn't told it well.

My questions were answered a few seconds later, when a lady wearing a hearing aid entered the room. For the first time since beginning my speech, I saw some faces light up. My auditors began to wave their hands at the woman and display facial expressions that suggested, "What's this all about?" She walked over and stood beside me. I could see her out of the corner of my eye as she moved her lips, silently communicating my words to my listeners. Without her, I would have been a complete failure, as far as my speaking was concerned, because I had not put my words out where they could be seen.

Every syllable of my speech would have carried had I moved the articulatory mechanisms with precision and vigor. I really needed vitality in my enunciation, but, like so many other Americans, I munched over my words as though they were ice cream and they melted in my mouth.

## *Make the Muscles Move*

We can train the tongue, lips, and jaw to move if we try. In fact, we can teach them all sorts of tricks. Some pictures were presented not long ago at a meeting of the National Association of Teachers of Speech, showing a man who, through persistent practice, had learned to make his tongue turn somersaults. He had become so adept at rolling the tongue back that he could place it behind the soft palate (the veil at the back of the mouth) with the greatest of ease. He could flip the tongue over so that the bottom was on top, an ability he had gained through exercising the muscles.

You would be wise to get some of the same sort of practice. Of course you do not need to go to the extreme that this man did, but you should develop your ability to move the

mechanisms involved in speech and do what you can to put action into your enunciation.

If you decide to make a self-inventory, you may find that one of two conditions exist. The muscles of these parts are either inert and flaccid, or they are tense. In either case, you need to get them ready for the highly specific movement required for speech.

### *Exercises to Activate the Mechanism*

If the muscles are limp you should learn to develop conscious control over them, that is, to exert mind over body and make the muscles move.

Lips.—Some exercises you can use to activate the lips are:

1. Pull the lips back, making a narrow slit of the mouth and then push them forward into a pucker.
2. Push the upper lip down so that it covers the upper teeth, then relax it.
3. Interchange a simple, hung-jaw look for the facial expression of Stan Laurel.

After you have repeated each of these exercises several times and can successfully mimic a Cheshire cat, George Arliss, and Stan, you are ready to combine lip movement with sound.

Start by speaking:

(1) *pa . . pa . . pa . . pa . . pa* (at slow speed).
(2) *papa . . papa . . papa* (a little faster).
(3) *papapapapapapapapa* (running one sound after the other).

After you have practiced the *p* sound, substitute *b* and later *m*, using the same patterns.

Tongue.—When you are sure that you have the lips moving freely, start putting the tongue through its paces.

1. Protrude it and move it from right to left, in these cadences:

*a.* Right, Left . . . Right, Left.
*b.* Right, Left, Right . . . Left, Right, Left . . . Right, Left, Right.

*c.* Right, Left . . . Right, Left, Right . . . Right, Left . . . Right, Left, Right.

2. Repeat the above exercise, this time moving the tongue upward and downward.

3. Open the mouth and make circular movements with the protruded tongue.

Now, find yourself a piece of wood about as big around as a lead pencil. Cut it down so that it is half an inch in length. Whittle a groove in each end, making the grooves parallel. Tie a piece of string (about 3 feet in length) to the prop. Now, place the prop in your mouth so that the upper front teeth sink into one groove and the lower teeth into the other groove. Hang on to the string (to avoid sucking the piece of wood into the windpipe) and give the tongue another workout. Say:

*to . . to . . to . . to.*
*do . . do . . do . . do.*
*todo . . todo . . todo.*
*todotodotodotod

tilt backward and forward. Make the back of the neck do the work. Be careful that you do not allow the muscles of the jaw to assist in the operation.

2. Move the lips into a stiff pucker and then relax them.
3. Tense the tongue and then release the tension.

Repeat each exercise[1] until you have developed considerable ability in relaxing the speech mechanisms. Carry over this ability as you talk to yourself—in practice, of course—or to another person. Pay no attention to the distinctness of the articulation.

## *Getting the Right Amount of Muscle Tonus*

After you have activated or relaxed your tongue, lips, and jaw according to your specific needs, find the middle of the road as far as muscle tonus in these parts is concerned and speak with quick precision. Put just enough energy into your speech to get easy, vigorous articulation. Then apply your principles every time you speak. At first, you will find this difficult when you talk because you will be thinking about what you are saying and you will forget to apply the principles. Read poetry and prose at first. Later, have some brief conversations during which you make a conscious effort to put your principles into use. Eventually, you will want the new patterns to *be there*, automatically going into action each time you speak. When conditions are right, your speech will be more distinct and your listeners will have no difficulty hearing what you have to say. You will be saved considerable embarrassment and so will they. If you want to tell about a personal experience, the chances are your audience will at least get the words, whether they laugh or not.

[1] Some other exercises for developing relaxation in the muscles involved in articulation were presented by the author in his article "Cup Your Ears and Speak," pp. 123–126. *Coronet*, November, 1939.

# PRACTICE SELECTIONS

## THE FIREFLIES WINK AND GLOW[1]

*Robert Hillyer*

The fireflies wink and glow,
The night is on the march,
The cricket clacks his castanets
And the moon hangs in the larch.
I will take my violin
And a few themes I will play:
Pizzicati for the fireflies,
Harmonies for the moonlight,
And a chord for the smell of hay.

I will play but a few bars
And when the moon has set
I will listen to the stars.

## SWISS AIR[2]

*Bret Harte*

I'm a gay tra, la, la,
With my fal, lal, la, la,
And my bright—
And my light—
Tra, la, le.
(Repeat)

Then laugh, ha, ha, ha,
And ring, ting, ling, ling,
And sing, fal, la, la,
La, la, le.
(Repeat)

[1] Reprinted from *The Seventh Hill* by Robert Hillyer, by permission of and special arrangement with Alfred A. Knopf, Inc., authorized publishers. Copyright, 1928, by the Viking Press, New York.

[2] From the works of Bret Harte, Houghton Mifflin Company, authorized publishers.

## LAUGHTER HOLDING BOTH HIS SIDES[1]

*James Whitcomb Riley*

Ay, thou varlet! Laugh away!
All the world's a holiday!
Laugh away, and roar and shout
Till thy hoarse tongue lolleth out!
Bloat thy cheeks, and bulge thine eyes
Unto bursting; pelt thy thighs
With thy swollen palms, and roar
As thou never hast before!
Lustier! wilt thou! peal on peal!
Stiflest? Squat and grind thy heel—
Wrestle with thy loins, and then
Wheeze thee whiles, and whoop again!

## THE NYMPHOLEPT[2]

*Alan Seeger*

There was a boy—not above childish fears—
With steps that faltered now and straining ears,
Timid, irresolute, yet dauntless still,
Who one bright dawn, when each remotest hill
Stood sharp and clear in Heaven's unclouded blue
And all Earth shimmered with fresh-beaded dew,
Risen in the first beams of the gladdening sun,
Walked up into the mountains. One by one
Each towering trunk beneath his sturdy stride
Fell back, and ever wider and more wide
The boundless prospect opened. Long he strayed,
From dawn till the last trace of slanting shade
Had vanished from the canyons, and, dismayed
At that far length to which his path had led,
He paused—at such a height where overhead
The clouds hung close, the air came thin and chill,
And all was hushed and calm and very still,
Save, from abysmal gorges, where the sound
Of tumbling waters rose, and all around
The pines, by those keen upper currents blown,

[1] From *Afterwhiles*, by James Whitcomb Riley. Copyright, 1887, 1915, used by special permission of the publishers, The Bobbs-Merrill Company.

[2] From *Poems* by Alan Seeger, Charles Scribner's Sons, New York, 1918. Copyright, 1916, Charles Scribner's Sons.

Muttered in multitudinous monotone.
Here, with the wind in lovely locks laid bare,
With arms oft raised in dedicative prayer,
Lost in mute rapture and adoring wonder,
He stood, till the far noise of noontide thunder,
Rolled down upon the muffled harmonies
Of wind and waterfall and whispering trees,
Made loneliness more lone. Some Panic fear
Would seize him then, as they who seemed to hear
In Thracian valleys or Thessalian woods
The god's hallooing wake the leafy solitudes;
I think it was the same: some piercing sense
Of Deity's pervasive immanence,
The Life that visible Nature doth indwell
Grown great and near and all but palpable . . .
He might not linger, but with winged strides
Like one pursued, fled down the mountain-sides—
Down the long ridge that edged the steep ravine,
By glade and flowery lawn and upland green,
And never paused nor felt assured again
But where the grassy foothills opened. Then,
While shadows lengthened on the plain below
And the sun vanished and the sunset-glow
Looked back upon the world with fervid eye
Through the barred windows of the western sky,
Homeward he fared, while many a look behind
Showed the receding ranges dim-outlined,
Highland and hollow where his path had lain,
Veiled in deep purple of the mountain rain.

# Part V

## Caring for the Voice

# 17

# Using the Voice with Care

MOST of us quietly wait for our favorite sport season to come around and, when it does, we get out our megaphone and start yelling at the umpires and players with all the gusto we can muster. We have made no preparation for such vocal activity and, as a result, we suffer some vocal Charley horses, the vocal cords becoming irritated and the voice sounds husky and thin. Sometimes we put so much strain on the mechanism that we are required to whisper for a spell before we can speak in a normal voice again. We usually recover, however, and it is not long until we are ready to repeat the process.

Our voices can stand this punishment for a while but if we are vocally overindulgent too often we may suffer some drastic consequences. A high-school teacher of the author's made the mistake of abusing his vocal mechanism when he was a boy and, at sixty, he was speaking with a thin, high-pitched squeak. He had ruined his voice while he was in the grades. The school he had attended held oratorical contests, and at regular intervals he was required to speak. He suffered from severe stage fright in the first two performances and was about to face the dreaded third when he ran into what appeared at the time to be a streak of good luck. On the day preceding the festival, he was playing with several friends and yelling so strenuously that his voice "gave out." Because of his huskiness, he was excused from speaking. His problem of facing the audience solved itself so easily on this occasion that, when the time came for his next appearance, he decided to use the husky-voice excuse again. He sneaked into the neighboring hills, where no one would hear him, and shouted until he was hoarse. The trick worked, so he repeated it every time his turn came to speak. Later, he learned that he had been very unwise in his use

of this escape; it had robbed him for life of a pleasant speaking and singing voice.

## *Some Rules of Vocal Hygiene*

This man's experience demonstrates that we should *never abuse the voice.* The muscles that are involved in vocalization are delicate, and they can be ruined through improper use.

The following suggestions regarding vocal hygiene should be observed if we hope to retain a pleasant, resonant voice:

1. Relax the muscles of the throat and larynx during speech.
2. Stay within an easy pitch range.
3. Prepare for unusually loud speech by learning to relax the vocal mechanism and by applying the principles of breathing.
4. Be careful to avoid straining the vocal folds if it is necessary to affect unusual quality variations.
5. Speak softly or whisper when the voice is husky.
6. If the voice is persistently husky, see a physician.

We shall always be vocally safe if we relax the muscles of the throat and larynx and avoid hypertension in all parts of the vocal mechanism every time we speak.

If we find that we must make our voices perform in an unusual manner, for example, speaking loudly or in an exceedingly high or low pitch, we should train ourselves to accomplish the end in view without placing stress on the mechanism. A few Sundays ago the author watched one of the sopranos in the choir of the local church as she tried to reach the high notes. The cords of her neck stood out like fence posts designed to prop her head in place. Either her vocal mechanism was not suited to singing in the upper registers, or she was using the vocal mechanism improperly. Since she was unable to sing her part with ease, she should have joined the audience. All of us need to discover our optimum pitch—the one that is best suited to our vocal mechanism; the voice should be varied around this. We must be careful to keep within an easy range, going neither too high nor too low.

Likewise, we must be careful about speaking loudly. Usually, when we want to make our voices carry for a hundred feet or so, we tense the throat and yell. We would get much better results if we would inhale, open and relax the mouth and throat, apply abdominal pressure, and speak clearly and distinctly. Less strain then would be placed on the larynx, and the quality of the sound produced would be far more pleasant to listen to.

## *Care When Structures Are Affected*

If the voice becomes husky as a result of a cold or because we have been careless in its use, we should give it a rest by speaking softly or by remaining silent, the latter precaution being preferable.

When the period of silence or soft utterance does not remove the huskiness, the person should see a physician and have him study the vocal folds to determine whether or not there is a pathological condition that should receive treatment. Frequently, in these cases, a singer's node (a small corn) appears on one, or both, of the cords. This causes a deviation in the glottis (the opening between the cords), and as a result the vocal quality becomes distorted. The condition is a serious one and should be treated immediately. However, an operation for removing the corn should never be necessary if we adhere to the rules of vocal hygiene suggested earlier in this chapter. By following these rules, we avoid the possibility of developing structural deviations and tend to retain for a longer time the youthful tonal qualities.

# 18

# Freeing the Body for Speech

GENERAL bodily relaxation—one of the first requirements for the easy vocalization that is necessary for good vocal hygiene—is difficult to attain now that the day of the ax-swinging pioneer is over. Fine movements involving the use of only a limited number of muscles are the new order, and the nervous strain that results from incessant activity and hurry, sometimes produces physical conditions that indirectly affect the voice. Some examples are arterial tension, increased blood pressure, and hypertonicity in the skeletal muscles. These functional disorders often bring about abnormal conditions in the internal organs, and abnormal conditions in the internal organs may determine the degree of tension in the skeletal muscles.

## *Effects of Hypertension*

Sometimes, as a result of these factors, persons may suffer from a malady called *essential hypertension*. This condition exists in about 1.7 per cent of the population and seems to be inherited. It is present in children but begins most frequently between the ages of forty to fifty years. Stomach disorders—often referred to as dyspepsia—fatigue, nervous depression, general bodily weakness, hemorrhages, and loss of weight are some of the symptoms of this condition. Rest, removal of strain, exercise, and regulation of diet are some treatments which have been suggested for relieving this disease.[1]

INSOMNIA.—Another condition that plays its part in upsetting the neuromuscular equilibrium and resulting in a weakened voice is insomnia, which is usually accompanied by worry and fear. Some suggestions for treating this condition are:

[1] DEGRAFF, A. C., *Vascular Functional Disorders, Nelson Loose-leaf Living Medicine*, Vol. LV, pp. 644g–648, Thomas Nelson & Sons, New York, 1937.

1. Iron out your difficulty. Settle the problem you are facing once and for all by putting the cards face up on the table.
2. Take a warm bath before retiring.
3. Resort to massage just before retiring.
4. Avoid stimulants too near bedtime.
5. Choose your mattress and bed linens wisely.
6. If you are troubled with cold feet, buy a foot warmer.

The following might be added to these suggestions: Instead of counting sheep, recall a picture or a place that gives you the feeling of "stillness," or perhaps repeat in inner speech the one word *still* over and over again. The next thing you know will be the sound of the milkman.

## *Effects of Relaxation*

Regardless of all else you might do, one of the best means of establishing a blended relationship between internal and external conditions is relaxation. It is as essential as exercise, correct hygienic habits, fresh air, sleep, or diet. It has broad application as a factor in human well-being. It plays an important part in all phases of human activity.

Physical Coordination.—Poise and grace in physical coordination are sure to result from freedom and control of muscles involved in the movement required for any special activity. A child may have a good sense of rhythm but may not be able to use it in whatever he is doing. His muscles will not allow the rhythm to assert itself because they have not been trained to do so. In reality, they are in a state of hypertension; they have more tension in them than is necessary for the efficient performance of the motion that is desired.

When you first learned to dance you moved awkwardly across the ballroom floor. Later, when you no longer anticipated each move, you relaxed and glided into the waltz or "jive" with just enough tonicity to obtain desirable results. When you played tennis or basketball the first time you had considerable difficulty with the movement and timing. You were awkward. You mistimed your stroke or threw the ball too far and missed the basket. You did not score because

your muscles were not moving efficiently. Later, when you learned how to time the movement and knew just how much energy it would take to hit the ball or "make the basket," you were able to free the muscles and play a much better game. In all activities requiring poise and motor skill you soon learned that there must be freedom from hypertension.

VITALITY.—The child who lives in a home where there are no "highstrung" adults is usually free from hypertension. Probably this is one reason why he is so full of life and vitality. He does not drain all his energies into useless channels. His activity is spontaneous and quick and his voice sparkles when he speaks.

The slow movement of the aged, the author believes, may be due in part to hypertensions (and their effects) which have developed through the years. There are some old people who move with a vitality that suggests youth. When they stand erect they do it quickly, and their movements are not an invitation for younger persons to help them. This is true not only of bodily activity but also of personality. These persons have the type of personality suggested in the song "Little Old Lady." They are "passing by, with a twinkle in the eye . . . " and the voice. They still have the luster and color of youth; their cup of enthusiasm runs over. They are as welcome in the crowd as the liveliest debutante or man-about-town.

They would not retain their vigor long, though, if they were placed in an environment where there was a continual state of excitement. They must dwell among the peaceful, the quiet, and the relaxed. If they spend most of their time at home or in an office or a schoolroom, there must be a serene atmosphere, or it is not long until they find themselves in a turmoil and they may eventually show some of the symptoms of essential hypertension.

## *Relaxation in Social Groups*

In centers where men, women, and children are busily engaged in work and in play there are times when everyone seems to be rushing from one activity to the next. All this activity requires physical energy. Emotional stress is height-

ened and tensions are increased. Family ties and employer-employee and teacher-pupil relationships may be strained, and, as a result, there are many possibilities of estrangement. When tensions are mounting as they do under circumstances such as these it is time to throw in a counterbalance. An occasional period of relaxation will do much to lessen the strain and bring about an atmosphere of calmness.

At Home.—Occasionally you may find it necessary to visit in a home where members of the family behave like angry tigers. They seem to be covering their enmity but they succeed only temporarily. In spite of elegance in themselves or their surroundings, you are uncomfortable and, as soon as you can make a graceful exit, you leave, vowing this will be your last visit. Frequently, however, you go to a home where there is peace and cooperation, and, even though there may be less splendor, you enjoy being there. You sense a freedom from tension which is essential to mental and physical ease.

The characteristics of genuine hospitality that have been associated with "the old South"—the drawling vowels and slurred consonants, the pleasant voice, the leisurely existence, and the many social graces that have bestowed on this part of the country a traditional mark of refinement—have developed because these people have been free from hurry and excitement. You may think that it would be impossible for you to live in this way. Indeed, the rush of the modern age seldom permits it. However, in the home, at least, you can make some attempt at doing so.

Frequently the worry and care of the office, the shop, and the school is carried over into the home. This should never occur. To make a 24-hour proposition of the stress and strain of the business or the profession is a mistake. The home should be a place for rest and freedom from care. It should be your Shangri-La, where, when you choose to do so, you can "let down" physically, pay little heed to conventions of dress and manner, and even go on a jovial rampage occasionally. Joking, laughing, playing, and entertaining are aspects of American home life which should receive much consideration. With tensions relaxed the hours away from work will be free from anger and unpleasantness.

Freedom from tension in the home is essential to the child's health, education, happiness, and contentment. The tenseness of one adult in a family tends to spread throughout the group. Children, especially, are affected. A startlingly large number of voice (and, incidentally, conduct) problems develop from a home background where there is nervous excitability.

In the Schoolroom.—The schoolroom should be free from excess tension. Since children spend about one-third of their day there, this time should be spent in a peaceful atmosphere free from nervous strain. Josephine Rathbone[1] has studied hypertension and has outlined some implications for education. In brief, they are as follows:

1. Ill-founded fears of defects or apprehensions should be allayed.
2. General environmental conditions should relieve such tension as might arise therefrom.
3. Emphasis should be placed on rest and sleep habits as early as kindergarten.
4. Children should be carefully guided in the amount of stimulation desirable for their best interests.
5. Physical education should afford training in the release of tension in those specific muscles where it can be recognized and should cultivate repose in areas where tension is found.
6. The child and youth must not be kept stirred up by participation constantly in action projects.
7. A calm teacher encourages a calmness in his pupils, and a fretful, irritable, discontented teacher keeps his charges stirred up and hypertense.
8. Teachers should be relieved from strains and worries that make them tense.

At the Office.—In the office, relaxation is important. In stores, where clerks must meet customers face to face, it is an absolute requirement. Large concerns are rapidly coming to realize this and are providing places where the public as well as employees may occasionally rest for a few minutes. In some stores, rest periods are scheduled so that

[1] Rathbone, J., "Residual Neuro-muscular Hypertensions: Implications for Education," *Research Quarterly*, vol. VII, pp. 77–79, December, 1936.

the employees may have from 10 to 30 minutes each forenoon and afternoon for a period of relaxation.

In offices, schools, shops, and homes where people are thrown together in social groups it is important that all the members remain in a calm mental and physical state, especially since a degree of tension is betrayed in the voice, face, and actions of one individual and is apt to affect all others. In such places, where people are working at a rapid pace, there should be frequent periods of relaxation.

# 19

# Building the Body for Voice

ILL-HEALTH, lack of vitality, and malnutrition, which, taken all in all, mean about the same thing, have a greater influence upon the voice than most persons imagine. For example, you must gain support and control over the expiratory phase of breathing to obtain volume and resonance during vocalization. You cannot hope to do this if the muscles have been weakened by sickness, fatigue, or undernourishment. You can have the muscle tonicity required for a forceful air stream only if the body is in excellent health, and this latter condition can exist only if there is proper nourishment and rest and an absence from disease and fever.

When you are in glowing health and feeling "chipper," the voice is resonant and pleasing to listen to. When you are mentally depressed or physically ill the voice becomes monotonous and weak; occasionally it breaks, as it does in fatigue.

### *The Voice during Sickness*

You have at some time visited friends who are temporarily convalescent and have found that, along with losing their rosy complexions, they have lost their voices; not entirely, perhaps, but the vibrancy and force are gone. Muscles that were required in speech production have become flaccid, not moving with their usual liveliness, and a voice that formerly had carrying power now is weak and thin. This vocal condition remains during the course of the person's illness. Later, when he is cured, the voice becomes normal again—it regains its force and variability—and, because of the change in vocal quality, pitch, and force, you know that he is well.

The voice of the individual who is chronically in a state of poor health becomes more or less permanently affected.

Fortunately, even in these cases, there is some possibility of bringing the voice back to normal if proper treatment is administered and the person affected is required to practice rules of bodily hygiene.

You need to keep yourself in a good physical and mental condition if you hope to maintain a pleasant, dynamic speaking voice. You will understand this if you call to mind again the statement, "Speech is muscles moving, glands secreting, and nerves being innervated." If these factors, the ears, and the mind are in order, you can expect your speech to serve in a satisfactory manner.

## *Some Health Rules for Good Voice*

You can do much toward keeping the body in condition for good voice. Your task is that of observing the following health rules:

1. *Know your capabilities and your limitations.*—Rosenau[1] has suggested that good health consists in keeping the body and mind at the best level. It requires that each person study his powers, learn his own needs, exercise his abilities, improve his resources, expand his possibilities, develop his mind and body, respect his limitations, and thus be prepared for the daily needs of life and be ready to meet emergencies as they come from time to time.

2. *Have periodic health examinations.*—Periodic health examinations serve as lighthouses in the prevention program that all persons should be pursuing daily with personal-hygiene measures. These are one of the means you have of maintaining and promoting good health.

"A complete physical examination includes the family history; previous history; occupation; habits, as to food, sleep, exercise, alcohol, etc.; working conditions; present state of gastrointestinal tract; a physical examination of nutrition, eyes, throat, teeth, genitalia; special tests such as blood pressure, blood and urine examinations, Wassermann tests, X-rays, etc."[2]

[1] Rosenau, M. J., *Preventive Medicine and Hygiene*, p. 497, D. Appleton-Century Company, Inc., New York, 1931.

[2] *Ibid.*, pp. 496–497.

If a vocal disturbance has recently appeared and if the general health is below normal, an immediate conference with the family physician should be arranged.[1] His diagnosis will include many of the measures suggested for the physical examination.

Such emergencies would arise less frequently than they do if persons followed a careful prevention program.

3. *Get plenty of fresh air and exercise.*—Out-of-door exercise will do much to improve the general health. It will tend to make you breathe more deeply, and, as a result, you will take into your lungs an abundance of oxygen. Your general physical well-being will be reflected in your mental and emotional status and these, in turn, will show themselves in your speech.

You will strengthen the breathing muscles and prepare the mechanism for vocal control if you exercise vigorously each day. Of course, if you have not put your muscles to use in heavy work or strenuous exercise previously, you must "take it easy" at first.

4. *Get your full quota of sleep and rest; avoid fatigue.*—Sleep refreshment prepares the body for speech because it "rebuilds the machine energy." You should follow a routine in your bedtime schedule. Adults should get 7 to 8 hours of sleep each night.

During the first few minutes in bed, eliminate tension by relaxing. "Stiffen the entire body for a movement while lying in bed and then relax it as completely as possible."[2] Take time out during the day for relaxation. The best time to relax is before and after lunch and dinner.

Avoid prolonged and oft-repeated periods of exertion.

You should be especially careful about subjecting children to fatigue because it is apt to injure the health development of the child.

Fatigue is favored by poor ventilation, compulsory sitting upon hard and ill-fitting seats at improperly constructed desks, pro-

[1] West, R., L. Kennedy, and Carr, A., *The Rehabilitation of Speech*, p. 284, Harper & Brothers, New York, 1937.

[2] Laird, D. A., and C. G. Muller, *Sleep*, p. 168, Williams & Norgate, Ltd., London, 1930.

longed tension of a strict discipline, studies that are too intensive, and insufficient relaxation or inconsiderate treatment of the little ones. Children should not be kept busy at prescribed work most of the day. Some time should be left for quiet play and encouragement of personal inclinations during which time the best development unconsciously occurs."[1]

5. *Prevent the acquiring of physical defects in your occupation.*—The office man, as well as the industrial worker, is susceptible to one or another form of occupational disease. There is a health risk in any job, since the causes vary all the way from excessive strain and improper lighting to dusts, fumes, gases, and harmful bacteria. Any disease due to these factors would naturally affect the general health of the worker and, of course, the effect would be portrayed in the voice.

Sedentary occupations, "especially in the cases of those who bend forward while at work, causing contraction of the chest and pressure upon vital organs which interferes with important physiological functions," would affect the voice directly. "The circulation is impeded, respirations are shallow, utilization of food is diminished and the appetite fails, constipation and hemorrhoids are common, and there is a predisposition to common colds and diseases of the lungs."[2]

Special care must be taken in school to avoid the acquiring of physical defects by children. Poor posture, fatigue, excessive strain, defective vision are some of the factors which may develop as a result of improper conditions and poor management.

6. *If there are physical defects, be careful not to allow your job to accentuate them.*—Just as poor illumination may further affect defective vision, so will conditions of fatigue further one's susceptibility to fatigue. The adult must be careful that the conditions under which he is employed do not accentuate slight physical defects which are already present.

Likewise, "every condition must be eliminated and every care exercised to . . . prevent the accentuation of those

[1] Rosenau, *op. cit.*, p. 1278.
[2] *Ibid.*, p. 1230.

physical defects which the child may have possessed before entering school."[1]

7. *Maintain an erect posture.*—The value of good posture for voice was discussed in Chap. 10.

You should hold the body erect to avoid putting pressure on the viscera, to stimulate free, deep breathing, to improve the carriage, and to avoid curvature of the spine and round shoulders.

You must be especially careful to maintain good posture while you are sitting. You should attempt to develop good postural habits and provide yourself with chairs, workbenches, and desks that assist you in your efforts to improve your posture.

Special care must be taken in the schoolroom to provide conditions which favor the development of correct posture in children for, as Rosenau[1] has pointed out, "posture affects health and health affects posture. Poor bodily mechanics often explain why a child is not enjoying the health and development it should."

8. *Build the body through proper diet.*—One of the commonly recognized underlying causes for a vocal disturbance is malnutrition. In its extreme form, the term *emaciation* is used to designate the disturbance. This problem is "characterized by underweight, loss of strength, general weakness, and frequently secondary anemia. The chief causes of emaciation are (1) undereating or eating of improper food, (2) expending more energy than is supplied by the diet, (3) wasting diseases such as tuberculosis, typhoid fever, cancer, and anemia, and (4) heredity."[2]

The weight of an individual serves as a fair indication regarding nutrition. We should weigh ourselves occasionally and attempt to discover where we stand in relation to the accepted average normal.

Typical foods to emphasize in treating underweight have been listed by Barborka.[3] These include: milk, cream, butter

[1] *Ibid.*, p. 1287.

[2] PATTEE, A. F., *Dietetics*, 22d ed., p. 253, published by the author, Mount Vernon, N. Y., 1940.

[3] BARBORKA, C. J., *Treatment by Diet*, 3d ed., pp. 190–195, J. B. Lippincott Company, Philadelphia, 1937.

and salad oils, egg, meat, vegetables, fruits and fruit juices, and sugar-lactose. High-calorie diets ranging from 2,600 to 3,600 calories have been charted by this author. They would be a valuable aid to any underweight person who wished to correct the condition by regulation of diet.

Great care must be taken to guard against the causes of malnutrition in children and to supply the required nutrients for the growing child. Some of the causes for malnutrition listed by Rosenau[1] are insufficient food (not enough calories per day); unbalanced diets and avitaminosis; fast eating; sugar habit; omission of morning and afternoon rest periods; overfatigue from late hours; activities outside of school, such as clubs, music, and dancing lessons, etc.; too many home studies; failure to gain because of obstruction to breathing such as adenoids, tonsils, deviated septum, etc.; the use of tea and coffee; the omission of cereals and milk from the diet; and other bad health habits. Regarding nutrients, he[2] has suggested that the diet should be generous and varied by judicious selection. Milk, cereals, eggs, fresh fruits, vegetables and greens, bread and butter, and meat should be the staple articles of food.

9. *Follow rules of correct bodily hygiene.*—No one is so wise that he need not practice the rules he learned during those early school years about bathing, oral hygiene, posture, eating, drinking water, sleeping, exercising, and caring for our special needs.

10. *Keep in good spirits.*—Mental health is determined largely by the physical condition.

> We may regard the energy of the mental life as derived from the energy of the organism, and especially are we in position to claim that the mood, the general feeling of well-being and energy, or the reverse, flows, at least in part, from the condition of the viscera of the body—heart, lungs, intestinal tract, sex glands, endocrines, etc.[3]

A sound mind and socially acceptable emotional attitudes have their foundations in physical well-being. "The normal adjustments of the body, the elimination of poor posture

[1] Rosenau, *op. cit.*, p. 1279.
[2] *Ibid.*, p. 1278.
[3] *Ibid.*, p. 439.

and unnecessary tensions, and the establishment of mental, emotional, and physical poise" have been designated by Orr[1] as the first step in the vocal program.

When a person is morose and dull or when he is high spirited and gay, his feelings are portrayed readily in his voice. In fact, even though he tried, he would have great difficulty covering up his attitude by attempting to effect a change in his voice.

When a general emotional mood seems to dominate a person, pitch changes are all but eliminated. It matters not whether the person is reading or speaking, the results are the same. On the other hand, the well-balanced person, who discriminates carefully both in his thinking and in his speaking, usually has a great variety of pitch changes in his voice. Then, again, a highly emotional attitude results in extreme changes or in a tense, high-pitched voice.[2]

You should apply all the health rules suggested in this chapter if you hope to develop the kind of emotional attitudes and controls desirable for good speech and voice. You should learn to adjust yourself readily to social situations and to develop sympathetic attitudes and understanding. You should strive to establish physical conditions and mental attitudes which endow you with a conservatively cheery disposition; then you should strive to reflect the music of your outlook in your voice.

[1] Orr, F. W., *Voice for Speech*, p. 69, McGraw-Hill Book Company, Inc., New York, 1938.

[2] *Ibid.*, pp. 176–177.

# Part VI

## Correcting Vocal Defects

# 20

# Correcting Defects of Quality

THE IRREGULARITIES of voice may be separated into four categories: defects of quality, pitch, intensity, and rate.[1] In each division there are specific vocal problems that can be corrected. For example, you may decide, after listening to a voice for a while, that it sounds breathy, coarse, denasal, falsetto, flat, harsh, heavy, hoarse-husky, hollow, metallic, nasal, thin, throaty, or whining.[2] You may find that the same voice is flat because it lacks variety in pitch, rate, or intensity. Perhaps the pitch is not suited to the age or sex of the person possessing the voice—it is too high or too low. Maybe the voice is extremely weak or excessively loud. If, after studying your own voice or after having had an analysis made by another person,[3] you discover that it possesses one or several of these characteristics which, if improved, would make the voice more pleasant to listen to, you will want to do something to get improvement.[4]

## *Defects of Quality*

As you proceed to work with defects of quality, you will realize that no two voices are exactly alike because vocal mechanisms differ slightly in shape, size, and texture from individual to individual. Structural variations—plus some controllable factors that will be discussed later—cause certain partials or overtones[5] to be accentuated more than

[1] Defects of rhythm and accent are problems which are closely associated with fluency and foreignisms. These phases of speech will not be discussed here.

[2] The voice may possess one or more of these qualities.

[3] See analysis sheets, Chap. 5, p. 45.

[4] Some procedures for correcting defects of quality, pitch, intensity, and rate are presented in Chaps. 20, 21, 22, and 23, respectively.

[5] A vibrating string vibrates in segments as well as over its entire length. The tones produced as a result of the full and partial vibrations, occurring simultaneously, "all contribute to the sound as we hear it. The tone which results from the

others during vocalization, and this, in turn, determines whether the voice will be pleasant or unpleasant to listen to. One pattern may result in a voice that is raucous in quality while another may result in one which is rich and resonant. The qualities in voices vary in many respects. They can be classified according to type and according to degree of severity, ranging between the extremely poor and the extremely good. Some deviations in quality are easily recognized by the untrained listener; others are slight and can be spotted only by the person with the trained ear.[1]

Defects of quality fall into three categories. They are:

1. The *throaty*, in which (with some exceptions) the lower overtones are prominent. The voice seems "down in the throat" and, as it is produced, it sounds "mushy" in quality. It is not clear and well projected. Some of the empirical terms we may use in describing it are: coarse, heavy, hoarse-husky, hollow, or muffled.

2. The *thin*, in which the higher overtones are prominent and there is a lack of resonance. The tone lacks body because the voice is placed forward in the mouth. Voices that are breathy, harsh, metallic, thin, weak, or whining fit into this category.

3. Those in which the nasal resonance is disturbed: the *nasal* and the *denasal*.

In many cases these defects will be eliminated if the individual will complete the work outlined in this text. In others, he will need to emphasize one or another principle, for example, throat relaxation, tone production, or projection. Some will require special corrective devices, which are offered in this and the following three chapters.

## *The Throaty Voice*

The voice that is deep in the throat does not meet the requirements for good voice because, in most cases, it is

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vibration of a string . . . in its full length . . . is called the *fundamental*. The tones which result from the segmental vibrations are called *overtones* . . . "—Gray, G. W., and C. M. Wise, *The Bases of Speech*, Harper & Brothers, New York, 1934.

[1] In this discussion only the slight irregularities of voice will be considered. Severe vocal disorders should be handled by the physician and/or the speech pathologist.

muffled and rough. It is not clear and well projected.[1] Sometimes the throaty quality is caused by a temporary physical condition such as the common cold. In these cases, the huskiness disappears as soon as the structures become normal again. When the throatiness is, or has been, a more or less permanent condition, due to no organic disturbance, you should employ the following suggestions to get improvement.

Some General Techniques for Improving the Throaty Voice.—Any type of throatiness, whether the term *coarse*, *heavy*, *hoarse-husky*, *hollow*, or *muffled* has been applied to it, usually requires improved voice production, with emphasis on feeling the resonance in the mouth or forehead. The suggestions given in Chap. 13 (pp. 92–93) should be followed closely as the student works with this principle.

In some cases, the throatiness is due to the use of a pitch range that is not suited to the vocal mechanism of the individual. A study should be made to determine whether or not the optimum pitch is being used. If not, the student should find the range that is best adapted to him by carrying out the instructions given on pages 102–103.

Some Techniques for Treating Specific Problems of Throatiness.—When the voice has a *hollow* sound as though the speaker had his head in a cistern or if the voice is *muffled*, emphasis should be placed on clear, distinct articulation. This will help to bring the voice forward toward the hard palate and teeth and emphasize the higher tones. The speaker must be careful to avoid becoming too precise. He should form the speech sounds so that there is no doubt as to what he has said, yet he should not overarticulate.

In cases of *chronic hoarseness*, in which the disturbance seems to be due to some other cause than the common cold, the student should seek the advice of the physician or the speech pathologist. Singer's nodes (small corns on the vocal cords), enlarged tonsils, or tuberculosis of the throat are some factors which may cause this irregularity of voice.

[1] Persons with untrained ears sometimes prefer the throaty voice to one that is clear and well placed because it is richer in the lower overtones. The good voice contains a mixture of higher and lower overtones.

## *The Thin Voice*

The voice that lacks lower overtones and, consequently, is weak and thin does not carry well. In most cases, it is unpleasant to listen to. Most persons enjoy hearing a voice that is rich in resonance.

Some General Techniques for Improving the Thin Voice.—You can improve the thin voice by learning to coordinate breathing with speech, working for easy vocalization and developing resonance.

As you attempt to develop resonance, you should sustain the *m*, *n*, and *ng* sounds; then later combine the nasals with the vowels. A series of sounds for practice follows:

*am, em, im, om, um*
*an, en, in, on, un*
*ang, eng, ing, ong, ung*

Sustain each of these for some time, trying to feel the vibration in the face. Be careful not to nasalize the oral sounds.

Practice such sentences as:

> It is not good that the man should be alone.—*Genesis.*

> So the loud torrent, and the whirlwind's roar,
> But bind him to his native mountains more.
> —Goldsmith, *The Traveller.*

> While memory watches o'er the sad review
> Of joys that faded like the mountain dew.
> —Campbell, *Pleasures of Hope.*

> Now, is the time to act!

> No, I won't do that!

> My time is filled with many pleasures.

> Make the most of the short time you have.

Some Techniques for Improving Types of Thin Voice. The breathy voice is usually caused by poor approximation of the vocal cords at their mid-line. The quality, as the name implies, is *fuzzy*. Along with the vocal tone produced, there

is the sound of escaping air. The fault is difficult to correct and, in most cases, should be handled by an expert. In some, the services of the laryngologist will be required to eliminate organic disorders. In a few cases, this irregularity can be corrected by applying the suggestions which have been offered regarding breathing, easy vocalization, voice production and projection.

West[1] has presented the *glottal catch* as a means of improving poor vocal quality caused by failure of the vocal cords to approximate properly. In this, the subject learns "to discern the clear tone following the hard attack" on the vowel sounds. The technique should be employed only in the speech clinic, after the larynx has been studied by the physician.

The *metallic* quality in the voice gives the impression of the sharp rustle of sheet metal. This quality in male voices is due to the accentuation of some of the extremely high overtones. In female voices, it is caused by the absence of higher overtones. In both male and female voices, the best means of correcting the difficulty is through learning throat relaxation and developing oral resonance.

The person with the *harsh* voice should get improvement in the same manner. In some instances, he and the *whiner* would be wise to approach his difficulty from the standpoint of emotional readjustment and retraining.

## *Problems of Nasal Resonance*

Speech sounds may be classified as *oral* or *nasal*, depending upon whether the tones are allowed to escape through the mouth or nose. The vowels and consonants are *oral*, while the *m*, *n*, and *ng* sounds are nasal. When any of the oral sounds are allowed to pass into the nose, they come to contain tones similar to those in the *m*, *n*, and *ng* and, as a result, they are *nasalized*.

If the *m*, *n*, and *ng* are not allowed to pass into the nose as they normally should, we say "Dow is the tibe" instead of

[1] West, R., L. Kennedy, and A. Carr, *The Rehabilitation of Speech*, pp. 287–288. Harper & Brothers, New York, 1937.

"Now is the time." When such is the case, the voice is said to be *denasal.*

These vocal irregularities, especially if they are slight, are not easily spotted by the person with the untrained ear. They can be checked by placing the diaphragm of a stethoscope against the nose of the speaker and listening for vibrations as the subject vocalizes. Normally, the vibrations would occur on the nasal sounds but not on the oral sounds. If the person who is being tested causes vibrations to occur on the oral sounds, he has a case of *simple nasality*. If he fails to produce the vibrations when he is speaking any of the nasal sounds, his voice is *denasal* in quality.

Some Techniques for Correcting Nasality.—Ear training is one of the most important phases in the correction of nasality (see Chap. 5). Throughout the work the student should practice new techniques and then apply them as he records his voice. If equipment is available, he should make a recording every day and study the results carefully after each recording.[1]

The student must learn to guide the air stream through the mouth instead of the nose on oral sounds. One commonly used means of doing this is to obtain control over the soft palate so that it will rise, closing off the nasal passage on all oral sounds, and relax on the nasal sounds.

The yawn has frequently been used to activate the soft palate. The yawn itself is not especially good, because essentially it is a reflex activity and, under ordinary conditions, the individual does not exert voluntary control over it. However, it is useful in that it gives the student the sensation of muscles moving to raise the soft palate. He should become aware of these sensations and observe what happens at the back of the mouth during the yawn. Then he should practice raising and lowering the soft palate as he watches its movement in a mirror. He can further the activity of the soft palate by whistling, blowing up balloons, playing wind instruments, or making bubbles.

[1] The mirrophone manufactured by the Western Electric Company is ideal for working with this type of difficulty because it is easy to operate, there is instantaneous playback, and no records are required. If this is not available, regular recording equipment would be helpful.

After some silent practice, the student should try, during speech, to apply his ability to move the soft palate. Some exercises he can use for this purpose are:

1. Sustain each of the vowel sounds (*a*, *e*, *i*, *o*, *u*) for some time, closing and opening the nasal exit with the thumb and forefinger against the side of the nose. Press and release several times during each sound. The change in pressure should not alter the vocal quality. Relax the tongue and increase, as far as possible, the distance between the back of the tongue and the soft palate during the utterance of the sounds.

2. Follow this with words in which there are no nasal sounds, such as *this*, *that*, *hill*, *hot*, and *happy*.

3. Work on sentences that contain no *m*, *n*, or *ng* sounds. Some examples follow:

(*a*) After life's fitful fever he sleeps well.—SHAKESPEARE.

(*b*) Variety is the very spice of life.—COWPER.

(*c*)
Our hearts, our hopes, are all with thee,
Our hearts, our hopes, our prayers, our tears,
Our faith, victorious o'er our fears,
Are all with thee,—are all with thee.
—LONGFELLOW.

(*d*) Lift up your hearts, ye people, O be proud.—HAGEDORN.

During the recitation of these lines place the thumb and forefinger over the nose. Exert pressure and release it several times during the utterance to test for nasality. If the pressure causes a change in quality it is probable that some nasality is present.

4. Sustain an *ah* sound and, after a few seconds, relax the soft palate and add a final *m* to the tone. Diagrammed, it would look like this:

*ah*.....*m*

Next, try:[1]

*ah*.....*n*
*ah*.....*ng*

[1] The position of the articulators on the *m*, *n*, and *ng* sounds would be similar to the positions they take on the *p*, *t*, and *g* sounds, respectively, except that, on the

5. Now place the nasal sound in the initial position and practice:

*m*.....*ah*
*n*.....*ah*

This time sustain the *m*, *n*, and *ng* sounds.

6. Place the nasal sounds between two *ah* sounds, as:

*ah*.....*m*.....*ah*
*ah*.....*n*.....*ah*
*ah*.....*ng*.....*ah*

7. Place the vowel between two nasal sounds, as:

*m*.....*ah*.....*m*
*n*.....*ah*.....*n*
*ng*.....*ah*.....*ng*
*m*.....*ah*.....*n*
*n*.....*ah*.....*m*
*m*.....*ah*.....*ng*
*ng*.....*ah*.....*n*

8. Practice exercises 4, 5, 6, and 7 using the vowels *a*, *e*, *i*, *o*, *u*.

9. Speak words containing the *m*, *n*, and *ng* sounds, as, for example, *moment*, *millstone*, *many*, *men*, *nation*, *singing*, *marching*, and *manual*, being careful not to carry the nasality into the oral sounds.

10. Speak sentences containing the nasal sounds. Some that may be used follow:

(*a*) Who knows the thoughts of a child?—NORA PERRY.

(*b*) Every man is the center of a circle, whose fatal circumference he cannot pass.—JOHN J. INGALLS.

(*c*) London is the clearing house of the world.—JOSEPH CHAMBERLAIN.

(*d*) The woman that deliberates is lost.—ADDISON.

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nasal sounds, the soft palate is relaxed. The *m* is made with the lips together, as on the *p* and *b* sounds. The *n* is made with the tongue in the same position as it is on the *t* and *d* sounds. The *ng* is made with the tongue in the same position as for the *g* sound.

11. Practice to develop proper resonance and to improve projection (see Chaps. 13 and 15).

Some Techniques for Correcting Denasality.—Some cases of denasality are due to stoppages in the nose or nasal pharynx (the passage behind and above the soft palate). These should be studied by the physician or the speech pathologist and, if the vocal problem is caused by a structural deformity, the case should be referred to a specialist.

The present discussion is of problems that are due to poor habits of vocalization. In many subjects, denasality is caused by factors which merely require a period of retraining. Hypertension in the soft palate, frequently found in cases of denasality, is one of these. Development of relaxation in this part should be used when this is the cause of the difficulty. In general, relaxation of the tongue, soft palate, and throat, plus the development of nasal and oral resonance, is required to correct the difficulty.

The effect of a voice on the ear of the listener depends largely on its quality. If there are qualities that detract from the effect, great effort should be expended to improve this important factor. There will be little danger of the speaker's losing his vocal individuality[1] in so doing, and the chances are that the voice will come closer to meeting the standards for good voice.

[1] "The voice is like a fingerprint; it has its own pattern, its stamp of quality difference."—Van Dusen, C. R., Cup Your Ears and Speak, *Coronet*, November, 1939, p. 123.

# PRACTICE SELECTIONS

## *For Developing a Clear Tone*

### FROM "THE RAPE OF LUCRECE"[1]

*William Shakespeare*

O shame to knighthood and to shining arms!
O foul dishonour to my household's grave!
O impious act, including all four harms!
A martial man to be soft fancy's slave!
True valour still a true respect should have;
Then my digression is so vile, so base,
That it will live engraven in my face.

### THE BOOK OF PSALMS

*Psalm* 8

O Lord our Lord, how excellent is thy name in all the earth! who hast set thy glory above the heavens.

Out of the mouth of babes and sucklings hast thou ordained strength, because of thine enemies, that thou mightest still the enemy and the avenger.

When I consider thy heavens, the work of thy fingers, the moon and the stars, which thou hast ordained;

What is man, that thou art mindful of him? and the son of man, that thou visitest him?

For thou hast made him a little lower than the angels, and hast crowned him with glory and honor.

Thou madest him to have dominion over the works of thy hands; thou hast put all things under his feet;

All sheep and oxen, yea, and the beasts of the field;

The fowl of the air, and the fish of the sea, and whatsoever passeth through the paths of the seas.

O Lord our Lord, how excellent is thy name in all the earth!

*Psalm* 29

Give unto the Lord, O ye mighty, give unto the Lord glory and strength.

Give unto the Lord the glory due unto his name; worship the Lord in the beauty of holiness.

[1] Lines from "The Rape of Lucrece" by William Shakespeare taken from *Venus and Adonis, Lucrece and the Minor Poems*, edited by Albert Feuillerat. Copyright, Yale University Press, New Haven, 1927.

The voice of the Lord is upon the waters: the God of glory thundereth: the Lord is upon many waters.

The voice of the Lord is powerful; the voice of the Lord breaketh the cedars of Lebanon.

He maketh them also to skip like a calf; Lebanon and Sirion like a young unicorn.

The voice of the Lord divideth the flames of fire.

The voice of the Lord shaketh the wilderness; the Lord shaketh the wilderness of Kadesh.

The voice of the Lord maketh the hinds to calve, and discovereth the forest: and in his temple doth every one speak of his glory.

The Lord sitteth upon the flood; yea, the Lord sitteth King for ever.

The Lord will give strength unto his people; the Lord will bless his people with peace.

## *For Improving the Thin Voice*

### FROM "THE BASTILLE"

*Thomas Paine*

As to the tragic paintings by which Mr. Burke has outraged his own imagination, and seeks to work upon that of his readers, they are very well calculated for theatrical representation, where facts are manufactured for the sake of show and accommodated to produce, through the weakness of sympathy, a weeping effect. But Mr. Burke should recollect that he is writing history, and not *plays*, and that his readers will expect truth, and not the spouting rant of high-toned exclamation.

When we see a man dramatically lamenting in a publication intended to be believed that *The age of chivalry is gone!* that *The glory of Europe is extinguished for ever!* that *The unbought grace of life* (if anyone knows what it is), *the chief defence of nations, the nurse of manly sentiment and heroic enterprise is gone!* and all this because the Quixote age of chivalry nonsense is gone, what opinion can we form of his judgment, or what regard can we pay to his facts? In the rhapsody of his imagination he has discovered a world of windmills, and his sorrows are that there are no Quixotes to attack them. But if the age of aristocracy, like that of chivalry, should fall (and they had originally some connection) Mr. Burke, the trumpeter of the order, may continue his parody to the end, and finish with exclaiming: "Othello's occupation's gone!"

## THE BLIZZARD[1]

*A. E. Brown*

When the frost is sparkling, sparkling on the grass,
And the leaves are falling, falling thick and fast;
When the nuts have ripened in the open shell,
And the hay is stacked with its fragrant smell;

When youth is full of frolic, filled with pep and snap,
And age is shivering cold, shivering in its wrap;
When the grass is seared, o'er the rolling hills,
And all the flowers are drooping, with the daffodils,

Then I know winter is coming, coming across the plains;
Coming over the mountains, coming through the lanes;
Coming down the canyon, along its rocky wall,
Coming through the forest, where the acorns fall.

Coming in the sunshine, coming in the rain;
Coming across the meadows, coming through the grain;
Coming through the palaces, where the rich keep,
Coming through the cabins, where the orphans sleep.

Coming through the southlands, where the zephyr blows;
Coming through the cotton fields, where the cotton grows;
Coming now a blizzard, falling fast and slow,
Killing and delighting with its breath of snow.

Coming 'cross the bayous, where glides the skiff;
Coming through the orange groves, where the odors drift;
Gone down the southlands, with flowers still in bloom,
Spreading a mantle of beauty, leaving a track of gloom.

Going through the cities, with a whirl and rush,
Falling on the house tops, covering up the slush;
Passing through the streets, making the children shout,
Kissing cheeks of innocence, and the down and out.

Then, like a mighty army, marching on its way,
It meets a host of sunbeams that melts it into spray;
And there upon the southland, beneath its sunny skies,
This blizzard from the north gives up its pep and dies.

[1] From *Throbs from the West* by A. E. Brown. Copyright, 1932, A. E. Brown, El Paso, Tex.

## *For Increasing Oral Resonance to Improve the Nasal Voice*

### I HAVE, I WILL[1]

*A. E. Brown*

I have sailed the seas of pleasure,
I have trod the ways of earth,
I have felt the depths of sorrow,
I have stood on the heights of mirth.
I have spent the days of youth,
I have heard the lover's call
I have reached the sere and yellow leaf,
And now the dead leaves fall.

When the storms of life assuage
I will walk along the beach,
And gather the pearls from the ocean
That the waves have washed in my reach.
When the roar of the tempest has ceased,
And the hush is upon the sea,
I will list for the song of the siren
That I hope she'll sing to me.

When I've heard the song of the siren
And gathered the pearls that be,
I shall watch for the swing of a chariot
To dip from Heaven for me.

## *For Increasing Nasal Resonance to Improve the Denasal Voice*

Chant all the underlined words in the selection that follows for full nasal resonance:

Blow, west *wind* by the *lonely mound*
And *murmur*, summer *streams;*
There is no *need* of further *sound*
To soothe my lady's *dreams.*
—Emily Brontë.

[1] From *Throbs from the West* by A. E. Brown. Copyright, 1932, A. E. Brown, El Paso, Tex.

Chant the following lines:

There is a lonely moorland stream.

Blow, west wind, by the lonely stream.

My Mary's asleep by the murmuring stream.

Cities drowned in olden time.

We are the music makers and we are the dreamers.

## DOUBT[1]

*Anonymous*

Doubt when radiant smiles are shining,
Doubt when clasping hands are twining,
Doubt when honeyed words are flowing,
Doubt when blushes warm are glowing,
  But never doubt the truth sincere
  That glistens in a woman's tear.

Doubt when mirthful tones invite thee,
Doubt when gayest hopes delight thee,
Doubt whate'er is fondest, fairest,
Doubt whate'er is brightest, rarest,
  But, O, believe that truth can live
  In hearts that suffer and forgive.

## *For Mixing Oral and Nasal Resonance*

It is not good that the man should be alone.—*Genesis.*

Lift up your head, O ye gates; and be ye lifted up, ye everlasting doors.—*Psalms.*

He clasps the crag with crooked hands.—TENNYSON.

They kept the noiseless tenor of their way.—GRAY.

Be there a will, then wisdom finds a way.—CRABBE.

The fair breeze blew, the white foam flew,
The furrow followed free.
—COLERIDGE.

[1] From *Sweet Home*, edited by Frances E. Percival, L. P. Crown and Company, Boston, 1856.

## FROM "THE PLEASURES OF HOPE"[1]

*Thomas Campbell*

At summer eve, when Heav'n's aerial bow
Spans with bright arch the glittering hills below,
Why to yon mountain turns the musing eye,
Whose sun-bright summit mingles with the sky?
Why do those cliffs of shadowy tint appear
More sweet than all the landscape smiling near?—
'Tis distance lends enchantment to the view,
And robes the mountain in its azure hue.

Thus, with delight, we linger to survey
The promised joys of life's unmeasured way;
Thus, from afar, each dim-discovered scene
More pleasing seems than all the past hath been;
And every form, that fancy can repair
From dark oblivion, glows divinely there.

What potent spirit guides the raptured eye
To pierce the shades of dim futurity?
Can Wisdom lend, with all her heav'nly power,
The pledge of Joy's anticipated hour?
Ah, no! she darkly sees the fate of man—
Her dim horizon bounded to a span;
Or, if she hold an image to the view,
'Tis Nature pictured too severely true.

## HILL OF LIFE[2]

*A. E. Brown*

I saw the hill of life
  Kissed with the morning sun,
And there a youth ascending
  On a journey just begun.

I looked aside a moment—
  Just aside—
And when I looked again
  A man was crossing the divide.

[1] *The Poetical Works of Thomas Campbell*, J. Crissy, Philadelphia, 1844.
[2] From *Throbs from the West* by A. E. Brown. Copyright, 1932, A. E. Brown, El Paso, Tex.

Then, looking down the slope
  Toward the fading light,
An old man laid down his burden
  And passed into the night.

## SMILES[1]

*A. E. Brown*

Smiles are flowers from the garden above
Sent to earth as a gift of love;
Gathered by the angels for the human race,
And sent to them on a baby's face.

[1] From *Throbs from the West* by A. E. Brown. Copyright, 1932, A. E. Brown, El Paso, Tex.

# 21

# Correcting Defects of Pitch

NORMALLY, the pitch of the voice is lowered during adolescence in both men and women. In males, the change occurs suddenly and is striking in character; in females the transition takes place over a longer period of time and is less noticeable. If the change in voice does not occur and the individual passes into adulthood with the voice he had as a child, an abnormality exists in the speech which should be corrected.[1]

In cases where the pitch is extremely high as a result of poor vocal habits, some of the techniques which have already been suggested would be suitable for improving the voice. For example, easy vocalization was the main basic principle used in the case of a young man who was enrolled in the author's clinic last year. He was eighteen years of age and was just entering college. His voice was so high pitched that, when he called to arrange for an appointment, my impression was that a young girl was calling. But when he gave his name, I realized my mistake. In my investigation, I learned that he had been the operator on the telephone exchange in his home town and that people who did not know him thought the operator was a girl. I also discovered that he could speak in a low pitch but that the high pitch was easier for him to produce and far more comfortable. He seldom used the lower range. I referred him to a physician who studied the larynx and made the following report: "Examination essentially negative. I believe that with practice and training he will be able to speak at a lower range."

Apparently, the structures were normal so I proceeded with corrective procedures. We worked on throat relaxation, easy vocalization, oral resonance, clear tone production,

[1] This applies to men, especially. The individual with this condition should see a specialist and consider the possibility of receiving glandular therapy.

and variety of tones produced at the lower pitches. After seventeen 20-minute conferences, I concluded my work with him and advised him to use the lower range in all his speaking. At a recent checkup, I found that he had carried out my suggestions and was experiencing no discomfort whatsoever during vocalization. He was able to make his voice carry better, and he had improved from a psychological standpoint.

The application of many of the basic principles is suggested for the correction of extremely low or monotonous pitch as well as for the correction of exceedingly high pitch. Ear training plays an important role in the correction of all the pitch deviations. The ear becomes accustomed to hearing the voice as it is produced in a high or low pitch or without variation, and, naturally, the voice seems satisfactory to the speaker. He seldom realizes that anything is wrong until the deviation is pointed out to him. First, he must hear his voice as others hear it and then he must adjust the pitch to suit the mechanism, that is, he must find his optimum pitch. He must place his voice on records or on the tape of the mirrophone so that he may gradually become accustomed to the change.

### *To Correct Extremely High Pitch*

As has already been suggested, the person with the extremely high pitch should (when the irregularity is due to poor vocal habits) learn to relax the muscles of the throat and larynx and work toward achieving easy vocalization. In some cases, the lowering of the pitch depends merely on conscious effort on the part of the subject. He needs to decide to lower the voice and then use the ear as his guide and throat relaxation as his control.

### *To Correct Extremely Low Pitch*

The person with an extremely low voice should discover his optimum and vary his voice around this pitch.[1] Frequently, the individual who uses this range is proud of his

[1] In some cases, the extremely low voice will be the optimum pitch for the individual. When such is the case, no attempt should be made to raise the pitch.

low voice and objects to having it raised. He prefers a flat, rock-bottomed voice that can vary toward the upper pitches only to one that may rise above or fall below an easy average pitch. From the standpoint of satisfying the requirements for good voice, an easy average pitch is to be preferred because it makes possible the expression of meaning and feeling through adequate variation.

The person who wishes to raise the pitch level should strive to feel resonance forward in the mouth and forehead and to improve projection. He must be careful to avoid the muffled quality; he can do this by speaking the sounds clearly and distinctly. In some cases, he will need to tone up the muscles slightly during speech.

## *To Correct Monotony of Pitch*

As has just been pointed out, the good voice varies in pitch, intensity, and rate as ideas and emotions are being expressed. The voice that moves along with the humdrum "plunk" of a flat wheel fails to express the nuances of thought and feeling that are required for satisfactory communication. Some exercises for developing flexibility of pitch were given in Chap. 14.

The student should spend considerable time with these techniques and then attempt to vary the pitch as he reads poetry and prose and gives extemporaneous and impromptu speeches. He would be wise to read materials that have not been memorized formerly, as there is a tendency for him to fall into old habits.

In any pitch irregularity, the student should (1) find the pitch which is suited to his vocal mechanism, his age, and his sex and then (2) vary the voice around the average so that it expresses adequately his meanings and feelings. Throughout the program, he should strive to produce tones in pitches that will be pleasant to the ears of the listener.

# PRACTICE SELECTIONS

## *For Correcting Extremely High Pitch*

### TO THE DRIVING CLOUD[1]

*Henry Wadsworth Longfellow*

Gloomy and dark art thou, O chief of the mighty Omahas;
Gloomy and dark as the driving cloud, whose name thou hast taken!
Wrapped in thy scarlet blanket, I see thee stalk through the city's
Narrow and populous streets, as once by the margin of rivers
Stalked those birds unknown, that have left us only their footprints.
What, in a few short years, will remain of thy race but the footprints?

How canst thou walk these streets, who hast trod the green turf of the prairies?
How canst thou breathe this air, who hast breathed the sweet air of the mountains?
Ah! 't is in vain that with lordly looks of disdain thou dost challenge
Looks of disdain in return, and question these walls and these pavements,
Claiming the soil for thy hunting-grounds, while down-trodden millions
Starve in the garrets of Europe, and cry from its caverns that they, too,
Have been created heirs of the earth, and claim its division!

Back, then, back to thy woods in the regions west of the Wabash!
There as a monarch thou reignest. In autumn the leaves of the maple
Pave the floors of thy palace-halls with gold, and in summer
Pine-trees waft through its chambers the odorous breath of their branches.
There thou art strong and great, a hero, a tamer of horses!
There thou chasest the stately stag on the banks of the Elkhorn,
Or by the roar of the Running-Water, or where the Omaha
Calls thee, and leaps through the wild ravine like a brave of the Blackfeet!

[1] From *The Complete Poetical Works of Henry Wadsworth Longfellow.* Copyright 1902, Houghton Mifflin Company, Boston.

Hark! what murmurs arise from the heart of those mountainous deserts?
Is it the cry of the Foxes and Crows, or the mighty Behemoth,
Who, unharmed, on his tusks once caught the bolts of the thunder,
And now lurks in his lair to destroy the race of the red man?
Far more fatal to thee and thy race than the Crows and the Foxes,
Far more fatal to thee and thy race than the tread of Behemoth,
Lo! the big thunder-canoe, that steadily breasts the Missouri's
Merciless current! and yonder, afar on the prairies, the camp-fires
Gleam through the night; and the cloud of dust in the gray of the daybreak
Marks not the buffalo's track, nor the Mandan's dexterous horse-race;
It is a caravan, whitening the desert where dwells the Camanches!
Ha! how the breath of these Saxons and Celts, like the blast of the east-wind,
Drifts evermore to the west the scanty smokes of thy wigwams!

## *For Correcting Extremely Low Pitch*

### FOR HARRY WHEN HE IS SAD[1]

*Paul Engle*

Mark a ray of sunlight—take it
Between your hands and beat
Earth and yourself to break it
Gold on your face and feet.

Gather from the yielding land
Roots of purple thistle;
Go out in early dawn to stand
In clover fields and whistle.

Watch again the hovering swallow,
Under cloud and over sea,
Hurl its song into the hollow
House of hill and tree.

Trample your bare feet into
Bitter leaves of sorrel;
Wander all the valleys through
Where wind and water quarrel.

[1] From *American Song* by Paul Engle, Doubleday, Doran & Company, Inc., New York, 1934. Copyright, 1933, 1934, Doubleday, Doran & Co.

Pluck the glaring eye of sorrow,
Throw it from your mind,
Let the clean sunlight of tomorrow
Burn it staring and blind.

Loose on the barren mountain rocks
The scrawny goats of sadness;
Graze on the long green grass in flocks
The white sheep of your gladness.

## *For Correcting Monotony of Pitch*[1]

### WEENG[2]

*Lew Sarett*

Hush! my baby, or soon you will hear
The Sleepy-eye, Wéeng-oosh, hovering near;
Out of the timber he will come,
A little round man as small as your thumb.
Swinging his torch of a red fire-fly,
Out of the shadows old Sleepy-eye,
With sound of a ghost, on the wind will creep
To see if a little boy lies asleep;
Over your cheeks old Wéeng will go,
With feet as soft as the falling snow—
Tip-toe.....tip-toe.

Hush! my little one, close your lids tight,
Before old Sleepy-eye comes to-night;
Hi-yáh! if he finds you are still awake,
He draws from his quiver a thistledown stake;
With an acorn for club he pounds on its butt,
Till Sleepy-eye hammers the open eye shut;
Then from his bundle he pulls out another,
Hops over your nose and closes the other;
Up and down with his club he will rap
On the open lid till he closes the gap—
Tap-tap.....tap-tap.

[1] Also see the selections offered in Chap. 14.

[2] From *Slow Smoke* by Lew Sarett. Copyright, 1925, Henry Holt and Company, Inc., New York, reprinted by permission.

If Wéeng-oosh comes at the end of this day,
And finds you asleep he will hurry away.....
Do you hear him cry on the winds that blow?—
And walk on the earth as soft as a doe?—
To-and-fro.....to-and-fro.....
Hi-yáh! he has crept away from my lap!
For he found my little boy taking a nap.
Oh, weep no more and whisper low,
I hear the feet of Sleepy-eye go—
Tip-toe.....tip-toe.

## LOOK TO THE LIGHTNING[1]

*Gilbert Maxwell*

I cannot die! I shall come back, I know—
Perhaps in the serene intelligence
Of flowers under snow;
Or maybe in the first breath-quickening sense
Of odour in the heather—
Some part of me will yet be blowing warm
Alive in April weather.
Something will speak to you out of a storm,
Something in rain and thunder;
But oh—do not be troubled if you rise
Out of your sleep in wonder:
Look to the lightning, love,—behold my eyes!

[1] From *Look to the Lightning* by Gilbert Maxwell, used by permission of the publishers, Dodd, Mead & Company, Inc., New York, 1934. Copyright, 1933, Dodd, Mead & Co.

# 22

# Defects of Intensity

THE DEFECTS of voice which fit into the *intensity* or *loudness* classification are (1) the extremely loud and (2) the weak. The voice, to be considered normal, should be heard easily; it should neither be so loud that it bursts the eardrum of the auditor nor so weak that he must ask the speaker to repeat what has been said. It must also vary.

The general level of loudness of voice varies with each social situation. Most persons have been criticized for speaking at one extreme or another—they were either boisterous or "mousy" and their parents corrected them with the hope of regulating future vocal activity in social situations. Most children soon learn to adjust the loudness of their speaking to that of the group, but a few, regardless of age and training, speak in a voice that is not suitable to the occasion.

An interesting example of such a case was that of a salesman who telephoned the author immediately after one of his broadcasts recently. The man wanted an immediate conference regarding his voice so, over a dinner that evening, the dynamic salesman—Captain Marvel in appearance—explained his difficulty. As he talked, there was no sign of a difficulty. His pleasing, rich voice met all the requirements of the good voice and was well adapted to the "dinner at a hotel restaurant" situation. It was not until after the meal, while the man was attempting to sell the author on an idea, that there was any indication of the problem.

His voice gradually increased in intensity and raised in pitch as he carried on his discussion. His problem (and from an occupational standpoint it was truly a *problem*) was this: in the excitement that came with his efforts to put over the item he had to sell, the loudness increased and the pitch raised so that the customer received the impression that the

salesman was attempting to high-pressure him into buying something. The man did not want to make this impression because he knew the effects. But, regardless of his attempt to control his voice, it betrayed him when he became excited and created impressions that brought the wrong kind of response on the part of the buyer. This was not only a problem of vocal control; it was a matter of keeping cool mentally and physically during the sale. If the man had been able to apply the principles of general and specific relaxation suggested in Chaps. 6 to 9 and if he had trained his ear to variations in intensity and pitch, he would have had no problem in his sales conferences with prospective customers.

### *Tempering the Extremely Loud Voice*

The same controls apply in almost any case involving an extremely loud voice. However, in some the auditory guide might play a more important part than it did in the case of the salesman. A few persons become so accustomed to hearing their voice produced at an excessive intensity that it seems perfectly all right to them even though many of their listeners cringe at the volume. If they would make themselves aware of their loudness when it occurs, they would be able to bring the intensity level down to a plane suited to the occasion.

In general, the best criterion for determining how loud your own voice should be is the loudness of voice used by the group in a particular social situation. Of course, this would not be a good rule to follow in every gathering because on some occasions all members of the group let their speech get out of control and their loudness exceeds the acceptable level for good taste.

As has already been suggested, a period of relaxation or just a thought about becoming relaxed will be sufficient to help decrease the intensity of the voice.

### *Improving the Weak Voice*

Usually the weak voice is thin and high pitched. The cause for the difficulty can usually be traced to poor vocal habits,

failing health, or emotional disturbances. The last two factors were discussed in Chap. 19.

When the difficulty is due to improper habits, the speaker must (1) learn to coordinate muscles of breathing (the abdomen, diaphragm, and chest) with the vocal cords; (2) use the air efficiently and avoid tension in the larynx; (3) develop resonant tones by opening the resonators; and (4) strive for good projection. He will get best results if he will give support to the tone by sustaining the vowels and the nasal sounds and use them in sentences, being careful to maintain passivity of the larynx, throat, tongue, and jaw.

### *Improving Monotony of Intensity*

If the voice lacks variety in the intensity factor, considerable time should be spent on exercises relating to intensity (given in Chap. 14) and then apply the ability as he reads and speaks.

As you work toward normal, you should develop ability to sense differences in loudness and learn to adjust the loudness to particular social situations unconsciously. At the same time, you should strive for variation in intensity, for that too, is an important factor in the expression of thoughts and feelings.

# PRACTICE SELECTIONS

## *For Subduing Intensity*

### CHILDREN'S KISSES[1]

*Josephine Preston Peabody*

So; it is nightfall then.
The valley flush
That beckoned home the way for herds and men,
Is hardly spent.
Down the bright pathway winds, through veils of hush
And wonderment.
Unuttered yet, the chime
That tells of folding-time;
Hardly the sun has set.
The trees are sweetly troubled with bright words
From new-alighted birds;—
And yet, . . .
Here,—round my neck, are come to cling and twine,
The arms, the folding arms, close, close and fain,
All mine!—
I pleaded to, in vain,
I reached for, only to their dimpled scorning,
Down the blue halls of Morning;
Where all things else could lure them on and on,
Now here, now gone,—
From bush to bush, from beckoning bough to bough,
With bird-calls of *Come Hither!*—
. . . Ah, but now,
Now it is dusk.—And from his heaven of mirth,
A wilding skylark, sudden dropt to earth
Along the last low sunbeam yellow-moted,
Athrob with joy,—
There pushes here, a little golden Boy,
Still-gazing with great eyes.
And wonder-wise,
All fragrancy, all valor silver-throated,

[1] From *The Collected Poems of Josephine Preston Peabody*, Houghton Mifflin Company, authorized publishers, Boston, 1927. Copyright, 1927, Lionel S. Marks.

My daughterling, my swan,
My Alison!
Closer than homing lambs against the bars
At folding-time, that crowd, all mother-warm,
They crowd,—they cling, they wreathe;
And thick as sparkles of the thronging stars,
Their kisses swarm.

O Rose of being, at whose heart I breathe,
Fold over; hold me fast
In the dark Eden of a blinding kiss.
And lightning heart's-desire, be still at last!
Heart can no more,—
Life can no more,
Than this.

## DON'T GIVE THAT DREAM AWAY

*C. Raymond Van Dusen*

As silent as the candle's flame,
You drifted into last night's dream;
As surely as the morning came,
You parted on the sunlight beams.

You came and smiled as once you did,
When we were young and gay;
We waltzed awhile, your eyes you hid,
And, then, you turned away.

Though you are gone, and nights are long
And, time has passed us by,
I see you still as memories throng,
The gold and blue of twilight sky.

The flame that burned in other days,
Still burns to keep me warm;
And, though my thoughts to memory's haze
Turn again, I do no harm.

You have taken to yourself a man,
And, I've a wife divine;
He has his dreams you cannot scan;
She has hers sublime.

It matters not those dreams I've sown;
Nor can I be the blamed;
For all of us that right we own,
To dream our dreams unshamed.

So, if you have a dream to spare,
And, you have time today,
Weave it well but please don't dare
To give that dream away.

## LINES FROM A DIARY

*C. Raymond Van Dusen*

Strange, that today should be clouded and crowded with ugliness,
An inference which may grow into scandal was spoken,
An unkindness was uttered by a mother to her crippled child,
An indictment was made at a meeting of men,
A sentence of death was given in judgment,
A murder was committed by a motorist who killed a schoolboy,
A quarrel brought tears to a home that is broken,
Unkind words to a loving mother were spoken.
Tomorrow, perhaps, will be different
But yet tomorrow's another today.

# *For Developing Intensity*

## FROM "THE PLEASURES OF HOPE"[1]

*Thomas Campbell*

"Foes of mankind! (her guardian spirits say)
Revolving ages bring the bitter day,
When Heaven's unerring arm shall fall on you,
And blood for blood these Indian Plains bedew;
Nine times have Brama's wheels of lightning hurled
His awful presence o'er the alarmed world!
Nine times hath Guilt, through all his giant frame,
Convulsive trembled as the Mighty came!

[1] *The Poetical Works of Thomas Campbell*, J. Crissy, Philadelphia, 1844.

Nine times hath suffering Mercy spared in vain—
But Heaven shall burst her starry gates again;
He comes! dread Brama shakes the sunless sky
With murmuring wrath, and thunders from on high!
Heaven's fiery horse, beneath his warrior form,
Paws the light clouds, and gallops on the storm!
Wide waves his flickering sword, his bright arms glow
Like summer suns, and light the world below!
Earth, and her trembling isles in Ocean's bed
Are shook, and Nature rocks beneath his tread.

"To pour redress on India's injured realm,
The oppressor to dethrone, the proud to whelm;
To chase destruction from her plundered shore,
With arts and arms that triumphed once before,
The tenth Avater comes! at Heaven's command
Shall Seriswattee wave her hallowed wand!
And Camdeo bright! and Genesa sublime,
Shall bless with joy their own propitious clime!—
Come, Heavenly Powers! primeval peace restore!
Love!—Mercy!—Wisdom! rule for ever more!"

## FROM "THE CAMPAIGN"[1]

*Joseph Addison*

Behold in awful march and dread array
The long-extended squadrons shape their way!
Death, in approaching terrible, imparts
An anxious horrour to the bravest hearts;
Yet do their beating breasts demand the strife,
And thirst of glory quells the love of life.
No vulgar fears can *British* minds controll:
Heat of revenge, and noble pride of soul
O'er-look the foe, advantag'd by his post,
Lessen his numbers, and contract his host:
Tho' fens and floods possest the middle space,
That unprovok'd they would have fear'd to pass;
Nor fen nor floods can stop *Britannia's* bands,
When her proud foe rang'd on their borders stands.

[1] From *The Miscellaneous Works of Joseph Addison*, edited by A. C. Guthkelch, George Bell & Sons, Ltd., London, 1914.

## *For Correcting Monotonous Intensity*

### BY THE SEA[1]

*William Wordsworth*

It is a beauteous evening, calm and free;
The holy time is quiet as a nun
Breathless with adoration; the broad sun
Is sinking down in its tranquility;
The gentleness of heaven is on the Sea:
Listen! the mighty being is awake,
And doth with his eternal motion make
A sound like thunder—everlastingly.
Dear child! dear girl! that walkest with me here,
If thou appear untouch'd by solemn thought
Thy nature is not therefore less divine:
Thou liest in Abraham's bosom all the year,
And worship'st at the Temple's inner shrine,
God being with thee when we know it not.

### THE RAGGED CLOTH[2]

*Paul Engle*

Let not the hands be troubled:
Let the mind
Be agonized with living till the eyes
Under the beating hammers of the light
Go staring and blind; till the ears turn deaf
Against the bird cry, the unbearable
Calling of a human voice, the clatter
Of traffic over stone; till the skin shudder
To touch elusive water or the ragged
Cloth of hickory bark; till the nostrils tight
Close against the honeysuckle's mild
Odor like a soft voice, the broken
Smell of a cut plum branch:
But never let
The mind be tortured till it lift the hands
And batter them together till they forget

[1] Taken from *Prose, Poetry and Drama for Oral Interpretation*, selected and arranged by William J. Farma, Harper & Brothers, New York, 1930.

[2] From *American Song* by Paul Engle, Doubleday, Doran & Company, Inc., New York, 1934. Copyright, 1933, 1934, Doubleday, Doran & Co.

The body that has borne them and become
Separate living selves that turn away
From the simple earth and call up to the sky
Their pale despair of life:
I can bear
The eyes empty of image, the gibbering mouth
Mocking the twisted mind, the ears that do not
Know even their own tongue's voice, the face
Flat as a leaf, of idiots, but not
Their wavering, wind-fumbling hands, beating
The comet-bolted door of sky, threading
The rapid needles of the sunlight, hands
Darting the ocean of the air, wringing
Life like an old rag, clutching the long
Hair of the wind:
Let the brittle bone
Bend and be shattered, and the beaten mind
Anguish:
But never till the hands be troubled.

## THIS SOUL OF MINE[1]

*A. E. Brown*

Through the woods I walked along,
When broke the silence with a song;
A mocking bird singing in a wild grapevine
Touched the chords in this soul of mine.
Hushed, I stood in admiration,
As filled my soul with inspiration;
No school of music taught the note,
Nor put the song in the singer's throat
The music hushed, the bird had flown
Then on again I walked alone.

[1] From *Throbs from the West* by A. E. Brown. Copyright, 1932, A. E. Brown, El Paso, Tex.

# 23

# Correcting Defects of Rate

THE RATE of utterance may be considered defective if it is very rapid, exceedingly slow, or monotonous. Staccato speech brings forth more comments from listeners than either of the others because, with this irregularity, the listener has great difficulty understanding what has been said. Labored and monotonous rate have equally bad effects because they fail to hold the auditor's attention; frequently his mind will wander before the speaker has made his point. When the rate is slow or monotonous, the voice fails to express thoughts and feelings. The person who takes more than two seconds to say, "I'm just bubblin' over with enthusiasm!" appears funny because of the incongruity of the idea expressed and the rate of utterance. Of course, there are times when persons speak at a slower rate than usual—for example, when they are in deep thought—but in general the rate varies around the average used in casual conversation.

## *To Correct Rapid Rate*

Conscious control, general and specific relaxation, and careful articulation should be applied to correct staccato rate when rapidity of utterance results in the failure to communicate ideas. Parents frequently tell their offspring to slow down while they are speaking. They seem to think that this command is all that is required to correct poor articulation, defects of voice, and disorders of fluency. They would get much better results if they would suggest that the child try to relax before and during speech and they would do much to improve the emotional status of the child by attacking the basic problem.

So few persons operate on the "slow down" or "stop" basis when it comes to changing habits or altering forms of

conduct that they need to be told what *to do* and not what *not to do*. If what you are doing is wrong, you can correct it only by doing the same thing in a different manner or by doing something else. If you talk too rapidly and what you say cannot be understood, you need to be told to try to relax generally, establish the proper tonicity in the vocal and articulatory mechanisms, and speak distinctly. If you do these things, your hearers are able to understand you because you form the sounds more clearly and decrease the speed of utterance.

## *To Correct Labored Speech*

Many persons who slowly drag out sentences need to pay some attention to the condition of their health. Since speech is superimposed upon muscles, nerves, and glands, these structures must be in good condition to support the finely coordinated and integrated activities required for speech. When persons are ill, undernourished, or tired, their speech loses its dynamic quality. As was pointed out earlier (see Chap. 19), the intensity will be less, there will be "breaks," and the entire pattern will suffer in many respects. In most cases, the rate will be markedly slower than usual. As health improves, the voice and articulation will more closely approximate normal. The rate of utterance will increase, and there will be greater variety in the speaking voice.

It seems strange to suggest deliberation (thought during logical pauses) as a means of improving labored speech, but the author believes that, if the speaker takes time out to collect his thoughts at the periods, commas, and semicolons, he will speak with greater fluency in between these brief stops. Naturally, too much time should not be allowed for this because the rate of utterance may be slowed down seriously. Just enough time is required to think back on what has been said and then proceed with the next phrase. We would profit, too, by speaking in short sentences and avoiding lengthy dissertations. Instead of taking up a minute and a half at one time in a conversation, the contribution might be divided into three separate half-minutes.

## *To Correct Monotonous Rate*

The monotonous rate has the notorious reputation for dulling the listener's sensibilities and lulling him into a sound slumber. To correct the fault you should again utilize the techniques suggested in Chap. 14.

As he attempts to improve the rate of speaking the speaker must be careful to use a rate that is satisfactory from the listener's standpoint. Speech, to hold attention, must neither be so slow or "long winded" that the auditor fails to listen through to the end nor so rapid and inarticulate that he does not understand what is being said. It must vary in rate so that it will keep him awake and interested.

# PRACTICE SELECTIONS

## *For Correcting Rapid Rate*

### THE INDIA WHARF[1]

*Sara Teasdale*

Here in the velvet stillness
The wide sown fields fall to the faint horizon,
Sleeping in starlight. . . .

A year ago we walked in the jangling city
Together . . . forgetful.
One by one we crossed the avenues,
Rivers of light, roaring in tumult,
And came to the narrow, knotted streets.
Thru the tense crowd
We went aloof, ecstatic, walking in wonder,
Unconscious of our motion.
Forever the foreign people with dark, deep-
  seeing eyes
Passed us and passed.
Lights and foreign words and foreign faces,
I forgot them all;
I only felt alive, defiant of all death and sorrow,
Sure and elated.
That was the gift you gave me. . . .

The streets grew still more tangled,
And led at last to water black and glossy,
Flecked here and there with lights, faint and
  far far off.
There on a shabby building was a sign
"The India Wharf" . . . and we turned back.

I always felt we could have taken ship
And crossed the bright green seas
To dreaming cities set on sacred streams
And palaces
Of ivory and scarlet.

[1] From *Rivers to the Sea* by Sara Teasdale, by permission of The Macmillan Company, publishers.

## TO THE EARL OF WARWICK[1]

*Joseph Addison*

Can I forget the dismal night, that gave
My soul's best part forever to the grave!
How silent did his old companions tread,
By mid-night lamps, the mansions of the dead,
Through breathing statues, then unheeded things,
Through rowes of warriors, and through walks of kings!
What awe did the slow solemn knell inspire;
The pealing organ, and the pausing choir;
The duties by the lawn-robe'd prelate pay'd
And the last words, that dust to dust convey'd!
While speechless o'er thy closing grave we bend,
Accept these tears, thou dear departed friend,
Oh gone for-ever, take this long adieu;
And sleep in peace, next thy lov'd Montagu!

## GOD'S-ACRE[2]

*Henry Wadsworth Longfellow*

I like that ancient Saxon phrase, which calls
The burial-ground God's-Acre! It is just;
It consecrates each grave within its walls,
And breathes a benison o'er the sleeping dust.

God's-Acre! Yes, that blessed name imparts
Comfort to those who in the grave have sown
The seed that they had garnered in their hearts,
Their bread of life, alas! no more their own.

[1] From *The Miscellaneous Works of Joseph Addison*, edited by A. C. Guthkelch, George Bell & Sons, Ltd., London, 1914.

[2] From *The Complete Poetical Works of Henry Wadsworth Longfellow*. Copyright, 1902, Houghton Mifflin Company, Boston, authorized publishers.

Into its furrows shall we all be cast,
In the sure faith, that we shall rise again
At the great harvest, when the archangel's blast
Shall winnow, like a fan, the chaff and grain.

Then shall the good stand in immortal bloom,
In the fair gardens of that second birth;
And each bright blossom mingle its perfume
With that of flowers which never bloomed on earth.

With thy rude ploughshare, Death, turn up the sod,
And spread the furrow for the seed we sow;
This is the field and Acre of our God,
This is the place where human harvests grow.

## *For Correcting Labored Speech*

### LETTER TO EUROPE[1]

*Robert Nathan*

What madness has the world?
It runs like fire through grass;
Patch after patch, field after field—forests,
Yesterday living and green, tossing their branches,
Haven of birds and berries, haven of shadows,
See how they burst into flame, storm into fire,
Flash into ember.
And the clover, sweet with honey and heavy with bees,
Shrivels away to ashes—the very sod
Turns hot with fever, watching the fire coming.

[1] Reprinted from *A Winter Tide* by Robert Nathan, by permission of and special arrangement with Alfred A. Knopf, Inc.

Burn, you people.
Let your dry hearts catch fire.
Let the wild flames blow over you, char out your blood.
Let the green ground of pity wither and perish.
Scorch out the meadows of kindness, the honey and clover.
Be but a stubble. Be ashes, dry and devoured.
Burn, burn, you people.

But remember:
In the black ember, in the waste and desolate morning,
When nothing is left of that sweet world you had—
Those whom the gods would destroy they first make mad.
Take warning. Oh, take warning.

## FISHER OF STARS[1]

*Lew Sarett*

My wild blood leaped as I watched the falling stars
Flash through the night and gleam,
Like spawning trout that hurtle the riffled bars
Of a dusky mountain stream.

Like quivering rainbow-trout that run in spring,
Arching the water-slides,—
Out of the limpid sky, in a wild wet fling,
They shook their crimson sides.

My sportsman's heart flamed up, as the fishes dashed
In school on shimmering school,
Through high cascades and waterfalls, and splashed
In the deep of a cloudy pool.

I fished that pond; I chose my longest line,
And cast with my supplest rod—
The one was a thing of dreams, oh, gossamer-fine;
The other a gift from God.

I flicked the Milky Way from edge to edge
With an iridescent fly;
I whipped the polar rapids, and every ledge
And cut-bank in the sky.

[1] From *The Box of God* by Lew Sarett, Henry Holt and Company, Inc., New York, 1922. Copyright, 1922, Henry Holt and Company, reprinted by permission.

To the Pleiades I cast with my willowy pole;
And I let my line run out
To the farthest foamy cove and skyey hole—
And I raised a dozen trout.

And every time one struck my slender hook,
He shattered the trembling sea,
With a sweep of his shivering silver fin, and he shook
A silver rain on me;

My line spun out, my fly-rod bent in twain,
As over the sky he fought;
My fingers bled, my elbows throbbed with pain—
But my fishing went for naught.

I landed never a one; my line and hackle
Were none too subtle and fine;
For angling stars one wants more delicate tackle,—
A more cunning hand than mine.

## TO SPRING[1]

*William Blake*

O thou with dewy locks, who lookest down
Thro' the clear windows of the morning, turn
Thine angel eyes upon our western isle,
Which in full choir hails thy approach, O Spring!

The hills tell one another, and the listening
Valleys hear; all our longing eyes are turned
Up to thy bright pavilions: issue forth,
And let thy holy feet visit our clime.

Come o'er the eastern hills, and let our winds
Kiss thy perfumèd garments; let us taste
Thy morn and evening breath; scatter thy pearls
Upon our love-sick land that mourns for thee.

O deck her forth with thy fair fingers; pour
Thy soft kisses on her bosom; and put
Thy golden crown upon her languish'd head,
Whose modest tresses were bound up for thee!

[1] *Poetry and Prose of William Blake*, edited by Geoffrey Keynes, The Nonesuch Press, Ltd., London, 1939.

## *For Correcting Monotonous Rate*

### THE VOICE OF HER I LOVE[1]

*Anonymous*

How sweet at the hour of silent eve
  The harp's responsive sound!
How sweet the vows that ne'er deceive,
  And deeds by virtue crowned!
How sweet to sit beneath a tree
  In some delightful grove!
But O, more soft, more sweet, to me
  The voice of her I love.

### AIR[2]

*Oliver Goldsmith*

O Memory, thou fond deceiver!
  Still importunate and vain;
To former joys recurring ever,
  And turning all the past to pain.

Hence, deceiver, most distressing,
  Seek the happy and the free;
They who want each other blessing,
  Ever want a friend in thee.

[1] From *Sweet Home*, edited by Frances E. Percival, L. P. Crown and Company, Boston, 1856.

[2] From *The Works of Oliver Goldsmith*, edited by Peter Cunningham, F.S.A., G. P. Putnam's Sons, New York, 1908.

# ADDITIONAL PRACTICE SELECTIONS

Apply all the principles as you read these selections.

## TELLING THE BEES[1]

*John Greenleaf Whittier*

Here is the place; right over the hill
  Runs the path I took;
You can see the gap in the old wall still,
  And the stepping-stones in the shallow brook.

There is the house, with the gate red-barred,
  And the poplars tall;
And the barn's brown length, and the cattle-yard,
  And the white horns tossing above the wall.

There are the beehives ranged in the sun;
  And down by the brink
Of the brook are her poor flowers, weed-o'errun,
  Pansy and daffodil, rose and pink.

A year has gone, as the tortoise goes,
  Heavy and slow;
And the same rose blows, and the same sun glows,
  And the same brook sings of a year ago.

There's the same sweet clover-smell in the breeze;
  And the June sun warm
Tangles his wings of fire in the trees,
  Setting, as then, over Fernside farm.

I mind me how with a lover's care
  From my Sunday coat
I brushed off the burrs, and smoothed my hair,
  And cooled at the brookside my brow and throat.

[1] From *Complete Poetical Works of John Greenleaf Whittier*. Edited by Horace E. Scudder, Cambridge Ed., Houghton, Boston; Copyright, 1894, New York.

Since we parted, a month had passed—
  To love, a year;
Down through the beeches I looked at last
  On the little red gate and the well-sweep near.

I can see it all now,—the slantwise rain
  Of light through the leaves,
The sundown's blaze on her window-pane,
  The bloom of her roses under the eaves.

Just the same as a month before,—
  The house and the trees,
The barn's brown gable, the vine by the door,—
  Nothing changed but the hives of bees.

Before them, under the garden wall
  Forward and back,
Went drearily singing the chore-girl small,
  Draping each hive with a shred of black.

Trembling, I listened: the summer sun
  Had the chill of snow;
For I knew she was telling the bees of one
  Gone on a journey we all must go!

Then I said to myself, "My Mary weeps
  For the dead to-day:
Haply her old blind grandsire sleeps
  The fret and the pain of his age away."

But her dog whined low; on the doorway sill,
  With his cane to his chin,
The old man sat; and the chore-girl still
  Sung to the bees stealing out and in.

And the song she was singing ever since
  In my ear sounds on:—
"Stay at home, pretty bees, fly not hence!
  Mistress Mary is dead and gone!"

## NEW MEXICO[1]

*A. E. Brown*

Have you seen New Mexico,
  where the West in grandeur lies
Rolling, stretching onward
  beneath sunny skies?
Have you traveled o'er her plains
  of wild grass and rye,
Where fat cattle graze
  as your auto rolls by?
Have you beheld her scenic beauty
  as a vast whole,
Delightful to the eye
  and awakening to the soul?
And the natural resources
  of her immense domain,
Offering capital and industry
  good results in gain;
Her wonderful climate,
  Nature's sanatorium for man,
Which does more for the sick
  than all the doctors can;
Her brooks and rivers
  and streams from melted snow
That irrigate rich lands
  in the valleys down below;
And her mining riches
  beneath her rock and soil,
Gold, silver, radium, copper,
  lead, coal, and oil;
Beside many others that give
  to enterprise a scope,
And the man with a dream
  a chance on which to build his hope.
Of all the wide world,
  here Nature did her best,
And gave New Mexico a touch
  she never gave the rest.

[1] From *Throbs from the West* by A. E. Brown. Copyright, 1932, A. E. Brown, El Paso, Tex.

Her mountain chains are epic poems, written by the hand of God across her plains, illustrated with Nature's most gorgeous pictures, painted in all the colors of the rainbow, dressed in the most voluptuous foliage, bedecked with wild flowers and perfumed with their odors, their verdant sides trimmed with golden aspen, and jeweled with the morning dew; their silvery springs rippling merry laughter, her zephers singing softly through the pines; then the streams in a loud voice of thunder roar down the canyons. In their deep shades, lovers find retreat, and in her forests, the tourist his paradise. Her majestic heights catch the first ray of the morning, and her golden sunsets give back the last lingering kiss of the day. And with her lofty peaks still lifting their snow-capped heads into the silent night, she hushes down in silent praise to her Maker.

## MUSIC[1]

*Edward Rowland Sill*

The little rim of moon hangs low—the room
Is saintly with the presence of Night,
And Silence broods with knitted brows around.
The woven lilies of the velvet floor
Blend with the roses in the dusky light,
Which shows twin pictures glimmering from the walls:
Here, a mailed group kneels by the rocky sea—
There, a gray desert, and a well, and palms;
While the faint perfume of a violet,
Vague as a dream of Spring, pervades the air.
Where the moon gleams along the organ-front,
The crooked shadow of a dead branch stirs
Like ghostly fingers gliding through a tune.
Now rises one with faintly rustling robes,
And white hands search among the glistening keys.
Out of the silence sounds are forming—tones
That seem to come from infinite distances,—
Soft trebles fluttering down like snowy doves
Just dipping their swift wings in the deep bass
That crumbles downward like a crumbling wave;
And out of those low-gathering harmonies
A voice arises, tangled in their maze,

[1] From *The Poetical Works of Edward Rowland Sill*, Houghton Mifflin Company, authorized publishers.

Then soaring up exultantly alone,
While the accompaniment wails and complains.
—I am upon the seashore. 'Tis the sound
Of ocean, surging on against the land.
That throbbing thunder is the roar of surf
Beaten and broken on the frothy rocks.
Those whispering trebles are the plashing waves
That ripple up the smooth sand's slope, and kiss
The tinkling shells with coy lips, quick withdrawn;
And over all, the solitary voice
Is the wind wandering on its endless quest.
—A change comes, in a crash of minor chords.
I am a dreamer, waking from his dream
Into the life to which our life is sleep.
My soul is floating—floating, till afar
The round Earth rolls, with fleece of moonlit cloud,
A globe of amber, gleaming as it goes.
Deep in some hollow cavern of the sky
All human life is pleading to its God.
Still the accompaniment wails and complains;—
A wild confusion of entangled chords,
Revenge, and fear, and strong men's agony,
The shrill cry of despair, the slow, deep swell
Of Time's long effort, sinking but to swell,
While woman's lonely love, and childhood's faith
Go wandering with soft whispers hand in hand.
Suddenly from the ages one pure soul
Is singled out to plead before the Throne;
And then again the solitary voice
Peals up among the stars from the great throng,
Catching from out the storm all love, all hope,
All loveliness of life, and utters it.
  Then the hushed music sobs itself to sleep,
And all is still,—save the reluctant sigh
That tells the wakening from immortal dreams.

## AUTUMN SUNDAY[1]

*Gilbert Maxwell*

This day of ivory sun and russet leaves,
Of shadows and of silence and of pain

[1] From *Look to the Lightning* by Gilbert Maxwell, used by permission of the publishers, Dodd, Mead & Company, Inc.

Too bright to bear—this field of burnished sheaves
Against a failing sky, brings back again
A day we spent one autumn, long ago.
The frost had come a shorter route that year;
Wild cherries and the bitter haws hung low
Upon the hills, and we found, here and there
Along the broom-sedged paths, a tuft of fur
Shed by some passing hare in anguished flight;
And in the dusk there was a sudden whirr
Of hastening wings, as there will be to-night. . . .
The wings of summer swiftly turning south
Where now you sleep with dust against your mouth.

## DID YOU EVER DRIVE THE COWS HOME?[1]

*A. E. Brown*

When I was a boy I drove the cows home at eventide; I heard their tinkling bells. I saw the rain, the storm, the lightning's flash. I heard the thunder roar and the wind blow. I watched the clouds roll by. I saw the bending rainbow like a jewel in the sky; saw the beauty of it all and felt its poetry in my soul.

I fished on a clear stream with home-made hook and line, heard its water-fall echoing back from the hills, heard its rippling song at the rocky ford.

I bathed in the deep blue swimming hole, I roamed the wild woods and gathered the first ripe grapes and wild flowers. I chased the wild bee to his home in the tree and gathered his honey. I have sniffed the air on a frosty morning and felt the tang of life.

I learned a prayer at my mother's knee and was sung to sleep by her cradle song; I have felt her tear drop on my cheek. Oh memory, but thou art only a dream now;

For years have flown since then,
Since I left that old homestead
But that lullaby keeps ringing,
And that little prayer she said.

But it's only a dream now,
A dream of a tale that's told,
Of a dear old home and mother,
In the heart of a man that's grown old.

[1] From *Throbs from the West* by A. E. Brown. Copyright, 1932, A. E. Brown, El Paso, Tex.

Could I lay my head once more,
As I did in Mother's day,
I'd lay it in her lap again,
And cry my sorrows away.

I'd listen to that song again,
That dispelled my childish gloom,
That lullaby from the cradle
That echoes back from the tomb.

## BLEAK COUNTRY[1]

*Gilbert Maxwell*

Here is the season when a man alone
Is like a tree stripped naked to the cold;
This is a wind to chill the staunchest bone
And send the white sheep shivering to the fold.
Even the hare along the broom-sedge track,
Leaps to his hidden burrow underground,
Knowing the hunted scent the wind throws back;
Fearing the distant baying of the hound. . . .
By the uneven hoof-prints in the snow
Along this wide-deep-rutted wagon road,
A man may walk this way alone and know
That mules have stumbled here beneath a load;
A man may walk this way at dusk and weep
For driven mules and frightened hares, and sheep.

## OPPORTUNITY[2]

*Edwin Markham*

In an old city by the storied shores
Where the bright summit of Olympus soars,
A cryptic statue mounted toward the light—
Heel-winged, tip-toed, and poised for instant flight.

"O statue, tell your name," a traveller cried,
And solemnly the marble lips replied:

[1] From *Look to the Lightning* by Gilbert Maxwell, used by permission of the publishers, Dodd, Mead & Company, Inc.

[2] From *Gates of Paradise* by Edwin Markham, Doubleday, Doran & Company, Garden City, N. Y., 1924. Copyright, 1920, Edwin Markham, reprinted by permission.

"Men call me Opportunity: I lift
My winged feet from earth to show how swift
My flight, how short my stay—
How Fate is ever waiting on the way."

"But why that tossing ringlet on your brow?"
"That men may seize me any moment: *Now*,
NOW is my other name: to-day my date:
O traveller, to-morrow is too late.' "

## DOG DAYS[1]

*Jay S. Sigmund*

Hear how the killdeer by the pasture stream,
Harassed by mad suns, vents a high-piped scream!

The water-snake—this morning filmed of eye—
Now leaves his dead and curling robe to dry.

Over the yellow field where oat-shocks stand
A black crow flutters with his pirate band.

Crickets that droned like viols all night long
Are silenced by the sickle's metal song.

Welcome is night, lit up by pale ghost moons,
After a span of days with scalding noons.

I shall be grateful when the witch of dusk
Cools the hot venom of this heat-hag's tusk!

[1] From *Drowsy Ones* by Jay G. Sigmund, Prairie Publishing Company, Cedar Rapids, Iowa, 1925. Copyright, 1925, Prairie Publishing Company, reprinted by permission.

# Appendices

# A

# Bibliography of Practice Selections

*For Improving Vocal Tones:*

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# B

# Descriptive Passages for Use in Relaxation Period

## SHANGRI-LA

Lie on your cot or sit in a comfortable chair and quiet your busy nerves and muscles. Take away from them the strains which come with struggling and achieving in our busy world. Let go the tensions; forget all those worries which cloud your life and allow yourself to slip quietly into the serene, peaceful land of the imagination.

Recall the Valley of the Blue Moon in Frank Capra's phantasmagoria, "The Lost Horizon." Call to mind those illusive views of rocky, snow-capped mountains—the valley entrapped by towering, dew-laden cliffs; the golden sun from the azure sky bathing the scene with morning light and causing the picturesque view to shimmer with gemlike splendor.

Dividing the valley is a sparkling stream descending from its snowy source to ripple laughingly over its pebbly bed. Fields of grain quilt the valley in an irregular pattern. The blanket seems held together by rows of trees, with here and there a knot of shrubbery.

The villagers go about their tasks without hurry. There is the joyful chatter of children; the soft murmur of Mother Nature, the birds, the soft clarion breezes; the scent of wild flowers; the lowing of cattle; and the chiming of the distant silver bells. Overlooking it all is the home of Father Pieron, a white marble structure surrounded by gardens and crystal fountains. In this land of peace and quiet, people live in moderation. There is not the hurry and rush that fills the lives of us in this world. It is a utopia called *Shangri-La.*

As you think of this scene, feel that the arms and hands, the legs, the trunk, the shoulders, the neck, face, and jaw

are free from excess tension. When all the strains of your daily living are gone you will come closer to entering your own Shangri-La.

## NIAGARA

Free your muscles from their tensions and travel in imagination to the Empire State. Visualize tons of water as they pour over mammoth rocks at Niagara Falls. You are standing far from these powerful waters but you can see them clearly and hear them faintly.

The sun has gone, and, from the Canadian side, lamps are shining across the river. They light the white foam and mist which you see in the distance. Great shafts of colored light cast beams upon the white water. Under rainbow hues, the pleated overlappings move slowly and forcefully.

Below you, you hear the waters of a rumbling, tumbling river. There is the pleasant scent of rich warm earth, of grass and flowers. The stars and the moon are bright tonight and there is a soft, warm breeze.

Visualize these works of God and man as you rest from your little journey.

## MOUNT RAINIER

Forget about all those "cares that infest the day" and take a "mental trip" with the author to a far western state where stands a proud mountain called *Rainier*. As you view it from afar, it seems to rise out of Puget Sound like an enormous treestump capped with white cotton—a volcanic cone, towering above its great base. You see the crowning snow mound which bears the proud name of Columbia Crest, a huge snow dune heaped up by westerly winds. From this distance the arms of ice extending down from the snowy summit; the gardens of wild flowers which carpet Paradise Valley; trails winding through enchanted woods—all enter into a great Gestalt. The vastness of this glacial mantle and the striking sculpture of its cliffs are so over-whelmingly impressive that you are magically drawn to examine it at closer range.

You move across the arm of the sea on a quiet, peaceful summer's day and up an open road through dense evergreen forests to wide alpine meadows carpeted with vividly colored flowers which extend upward to the very edge of snowfields and ice packs. You see columbine, daisies, larkspur in this rich, subalpine garden, mirror lakes, grassy meadows, a forest of all ages, and a trail of shadows.

There is a soft, warm, washed breeze stirring these natural gems, and you are permeated with the peace, the quiet, and the strength that comes from walking beneath Liberty Cap and Point Success. Review with me this scene, feel that there are no longer the tensions that crowd into your everyday life, feel the freedom which comes from forgetting all else but this picture of nature's wonderland.

## CAMPUS SCENE

Take a comfortable sitting position. Place the hands in the lap and allow the head to fall slightly forward. Think of the arms and hands, the legs, the trunk, the neck and face, and free them from tension. Forget all your worries and cares while I describe a peaceful scene. It is a springtime picture of—I have heard it called—the most beautiful of all college campuses, that of Michigan State College.

The verdant grass is pastelled with tulips, forsythia, spiraea, and the lacy shadows of trees. Gray ribbons divide the green plots so that from above we see a silken crazy quilt. Winding Cedar River is high on its banks; it glitters gaily as it wanders along beneath a warm sun.

The foliage on each tree takes its own comfortable time, as it protrudes from closed buds. The rugged evergreens stand firm in robes which have cheered the eyes of college men and coeds the winter through. They are bold as they stand there so proudly; you can almost hear them say, in the vernacular of their compatriots, "We can take it." The oaks are timidly poking out tiny leaves; wise trees these, they know the wiles of the climate in which they have stood for many years and do not want it to rob them of their precious ornament.

The red brick buildings, in their varied shades, have been washed clean by spring rains. Above the peaceful scene is a soft delphinium blue sky and white clouds tinted with golden sunlight.

Life stirs—the ladies and gentlemen of M.S.C. walk proudly beneath a conservative clarion tower. They have laid aside winter garments and now, like the landscape, are bedecked in brighter hues. Tennis courts, the hockey field, the baseball diamond are centers of activity again after a long winter season.

The bells of Beaumont continue to chime their merry tunes and strike out the quarter hours while the Michigan State students quietly pursue the right of every American youth, the right "to be educated."

C

# Recordings for Use during the Relaxation Period

Some records in the following sets will be more satisfactory than others. The student will soon discover which selections serve best during the relaxation period.

Organ Music of Cèsar Franck, played by Charles M. Courboin, Victor Album 695.

Paderewski Golden Anniversary Album, Victor Album M 748.

The Music of Stephen Foster, Andrè Kostelanetz and his orchestra, Columbia Masterworks Album M 442.

Tschaikowsky, Symphony No. 6 in B Minor ("Pathétique"), Victor Album 337.

# D

# Poems and Stories for Children in Relaxation Period

The teacher or parent should select a poem or story that will be conducive to relaxation and precede the reading with a period of relaxation. Then suggest that the child or children try to remain relaxed during the presentation of the material. Choose brief selections.

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